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PUBLIC LIBRARY

JUL 1 1956

## GRAMOPHONE

JULY 1956

ONE SHILLING AND SIXPENCE



Glyndebourne Opera  
Impeccable Mozart Performances

**LE NOZZE DI FIGARO***with the recitative*

1955 PRODUCTION

ALPS1312 25/9; ALP1313-5 39/7½d. each.

**DON GIOVANNI**

1936 PRODUCTION

ALP1199 - 1201 39/7½d. each.

A line-by-line libretto is available at a small additional cost for each of these recordings.

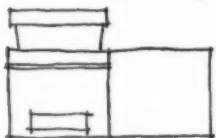
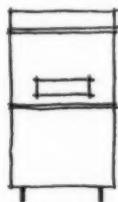
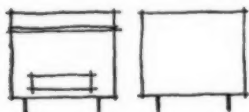
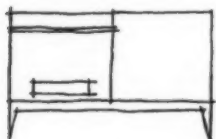
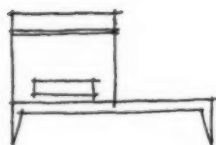
The recording of Don Giovanni was re-issued on Long Play as a tribute to the twentieth anniversary of the founding of the Glyndebourne Opera and in memory of Audrey Mildmay and Fritz Busch.

**"HIS MASTER'S VOICE"**  
Long Play 33 $\frac{1}{3}$  r.p.m. records





## having it all your own way . . . . .



*It's so much more pleasant when you can have things just the way you want them, which is why the new Imhof Hi-Fi Unit System is so attractive. Whether planning a new system or rehousing existing equipment, these units are designed for flexible arrangements to meet your own requirements. Units can be supplied individually, with or without equipment which allows systems to be built up piecemeal and added to at your own convenience.*

<b>Loudspeaker Enclosure HFU/2 fitted with Tannoy DR Unit</b>	<b>29 guineas</b>
Cabinet only (lagged)	£16 10 0
<b>Control Cabinet HFU/1 fitted with Pye HF58 Amplifier, Lenco or Garrard RC98 Player</b>	<b>84 guineas</b>
Cabinet only	15 guineas
Pamphonic Tuner Unit (if required)	£22 10 0
<b>Loudspeaker Enclosure HFU/5 (double size, 44" wide) fitted with Tannoy 12" DC Unit</b>	<b>49 guineas</b>
Cabinet only (lagged)	£21 19 0
<b>Record Storage Cabinets</b>	<b>HFU/7 Single 11 guineas</b>
	<b>HFU/6 Double 19 guineas</b>

Individual screw-on wood or metal legs are available, or alternatively a double or treble wood leg-base.

Individual wood legs and metal brackets 1 guinea per set of 4 (fitted)

Metal legs, per pair 2 guineas (fitted)

Double or Treble Unit leg-base 6½ guineas

Standard finish is medium mahogany ; other colours available to order.

# IMHOFS

*These units are now in production. Come and see them at our showrooms or ask for a catalogue to be sent to you when ready*

*Postal and export orders welcomed.*

Alfred Imhof Ltd. 112-116 New Oxford Street London WCI

Museum 7878





PORTIA: "Music! Hark! . . .

*methinks it sounds much sweeter than by day."*

NERISSA: "Silence bestows that virtue on it, Madam."

THE MERCHANT OF VENICE. ACT V SCENE 1

Nerissa was right, and Portia fell to musing that even the nightingale, singing by day when "every goose is cackling", might be thought no better a musician than the wren. An invidious distinction perhaps, but, as with bird music, so with ours. Night's for Philomel's incomparable song; Decca's ffr for every nuance of voice and instrument, every subtlety of orchestration and interpretation—undisturbed, unmarred by 'noises off'. The glorious notes of Kathleen Ferrier, the electrifying stridencies of Stravinsky, the rich harmonies of Beethoven—all yours by Decca ffr "to their right praise and true perfection."



THE DECCA RECORD COMPANY LIMITED, 1-3 BRYXTON ROAD, LONDON, S.W.9

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TO THE  
CLASSICAL  
L/P  
ENTHUSIAST**

# L/P THE RECORD LIBRARY

## SPECIAL SUMMER OFFER

All new members taking out a six months (minimum) contract during July are offered a bonus of an extra month's Membership—  
**AT NO EXTRA CHARGE**

(This offer is subject to receipt of membership application with appropriate remittance on or before July 31st)

If (like us) you love good music and find pleasure in good records, you will (we feel certain) be finding it increasingly difficult to choose from among the many fine LPs—just which to add to your collection.

Reviews are helpful of course, but sometimes one's taste (or even one's gramophone) doesn't agree with the reviewer.

Now comes the perfect solution—the chance to borrow the pick of the LPs to play **AT HOME—ON YOUR OWN GRAMOPHONE.**

### REMEMBER!

- Subscription includes postage and packing this end.
- Return of Post Changing Service.
- Music Clubs and Gramophone Societies can reserve specific records for programmes planned in advance.
- Special arrangements for members interested in new issues.
- Our completely comprehensive catalogue is currently extended to include virtually every recommended L/P issued.
- Many of the LIBRARY COPIES are themselves marked down for sale at most reasonable secondhand prices. (Surely the ideal way to buy a "used" record is to hear it first!)
- We can supply a brand new (guaranteed unplayed) factory fresh copy of any available L/P to order (except H.M.V.). With each purchase goes a POST FREE change of Library records.

### AND...

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AS LITTLE  
AS 1/-  
PER WEEK  
EACH  
L/P  
BORROWED**

# L/P THE RECORD LIBRARY

Why not send a stamped addressed envelope Now for details to:—

## THE LONG PLAYING RECORD LIBRARY

SQUIRES GATE STATION APPROACH, BLACKPOOL, LANCs



**COMPLETE COURSES IN:  
FRENCH GERMAN  
ITALIAN SPANISH  
RUSSIAN**

### COMPRISING

- Preliminary Courses each of 8 double-sided 78 r.p.m. 10" records and text-book, and
- Advanced continuation Courses, each of 12 records.
- Complete and advanced Courses may be purchased on easy terms.

Courses are also available for those whose native tongue is not English.

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EASY ASSIMIL WAY  
OF LEARNING LANGUAGES**

Sit down with the Assimil course in the quiet of your own room, devote 15 minutes a day to it—about the time it takes to smoke a cigarette—in three months you will have a good practical knowledge of your selected language. Assimil is the vital method that teaches you languages as they are spoken, without the drudgery of learning by heart. Assimil books alone or preferably a combination of books and records, give you a thoroughly practical and satisfying means of home study. Assimil has been for over a quarter of a century recognised on the Continent as the easiest and most modern method of learning languages. It is a great success. Try it, and you will become an enthusiast.

### SEND COUPON OR CALL—

ASSIMIL (England) Dept. A384, Pembroke Square, London, W.2. Phone BAYwater 5131 or "H.M.V." Showrooms—363-367 Oxford St., London, W.1. MAYfair 1240.

I AM INTERESTED IN ☐ RECORDS ☐ BOOKS

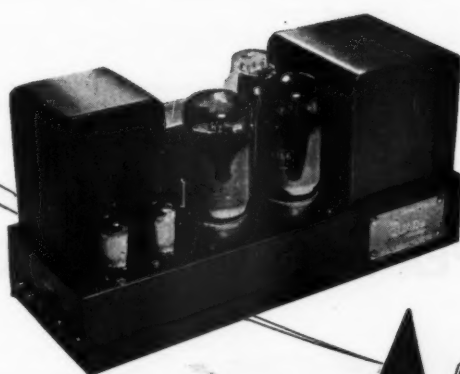
.....LANGUAGE

NAME .....

ADDRESS.....



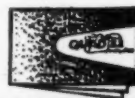
for the closest  
approach to the  
original sound



## QUAD II AMPLIFIER

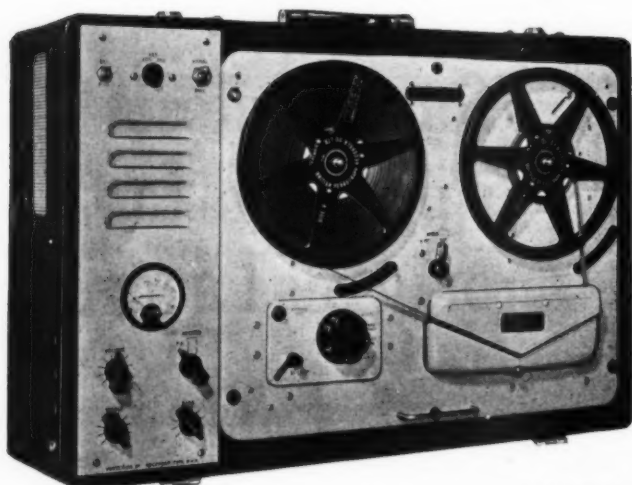
The criterion, as always, is that the reproduced sound shall be the closest approach to the original — that the enjoyment and appreciation of music may be unimpeded. This is reflected throughout the design of the QUAD II. It is reflected, too, in the straightforward and logical system of control, achieved without the sacrifice of a single refinement or adjustment capable of contributing to the final objective.

Send for further details and booklet:



HUNTINGDON, HUNTS • Telephone: HUNTINGDON 361

# VORTEXION TAPE RECORDER



The amplifier, speaker and case, with detachable lid, measures 8½ in. by 22½ in. by 15½ in. and weighs 30 lb.

**PRICE, complete with WEARITE TAPE DECK..... £84 0 0**

**POWER SUPPLY UNIT** to work from 12-volt Battery with an output of 230 v., 120 watts, 50 cycles within 1%. Suppressed for use with Tape Recorder.

**PRICE..... £18 0 0**

★ The total hum and noise at 7½ inches per second 50-12,000 c.p.s. unweighted is better than 50 db.

★ The meter fitted for reading signal level will also read bias voltage to enable a level response to be obtained under all circumstances. A control is provided for bias adjustment to compensate low mains or ageing valves.

★ A lower bias lifts the treble response and increases distortion. A high bias attenuates the treble and reduces distortion. The normal setting is inscribed for each instrument.

★ The distortion of the recording amplifier under recording conditions is too low to be accurately measured and is negligible.

★ A heavy Mumetal shielded microphone transformer is built in for 15-30 ohms balanced and screened line, and requires only 7 micro-volts approximately to fully load. This is equivalent to 20 ft. from a ribbon microphone and the cable may be extended 440 yds. without appreciable loss.

★ The 0.5 megohm input is fully loaded by 18 millivolts and is suitable for crystal P.U.'s, microphone or radio inputs.

★ A power plug is provided for a radio feeder unit, etc. Variable bass and treble controls are fitted for control of the playback signal.

★ The power output is 3.5 watts heavily damped by negative feedback and an oval internal speaker is built in for monitoring purposes.

★ The playback amplifier may be used as a microphone or gramophone amplifier separately or whilst recording is being made.

★ The unit may be left running on record or playback, even with 1,750 ft. reels, with the lid closed.

## 3-WAY MIXER AND PEAK PROGRAMME METER

**FOR RECORDING AND LARGE SOUND INSTALLATIONS, ETC.**

One milliwatt output on 600 ohm line (0.775V) for an input of 30 micro-volts on 7.5-30 ohm balanced input.

Output balanced or unbalanced by internal switch. The meter reading is obtained by a valve voltmeter with 1 second time constant, which reads programme level, and responds to transient peaks. Calibration in 2 db steps, to plus 12 db and minus 20 db referred to zero level. Special low field internal power pack supplies 8 valves including stabilising and selenium rectifier, consumption 23 watts.



*Manufactured by*

**VORTEXION LIMITED, 257-263 The Broadway, Wimbledon, London, S.W.19**

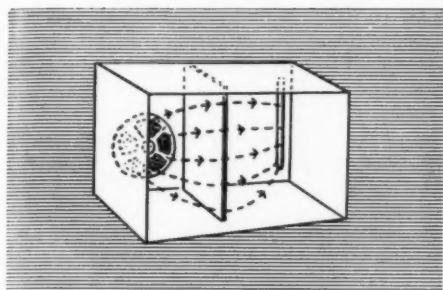
Telephones: LiBerty 2814 and 6242-3

Telegrams: "Vortexion, Wimble, London"

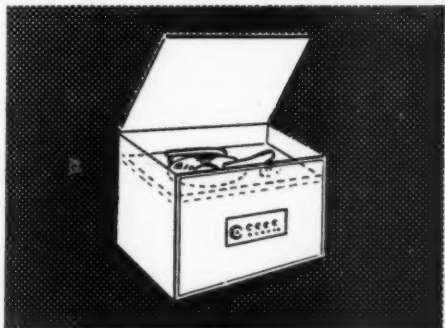




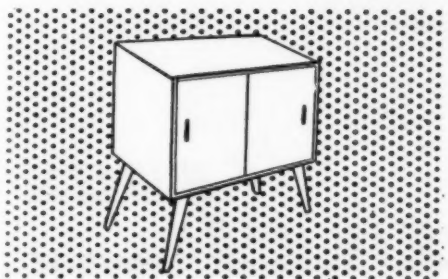
# WE THOUGHT IT JUST WASN'T POSSIBLE!



that from a Speaker Unit costing only £5.17.6d. you could get the superb sound that emerges from the **NORDYK SPEAKER ENCLOSURE (1)**. In fact we ourselves weren't hoping for very much, until we asked Musicraft of Southall to experiment with our cabinet. In the most ingenious way they devised a *simplified Horn Enclosure*, whereby the middle and treble notes issue chiefly from the front of the speaker, while a remarkably rich bass response is evoked by sending the sound from the *back* of the speaker over the barrier and out an effluent on the far side. Recommended for 8 in. and 10 in. speakers—and especially for the new Goodman's 8 in. "Axiette."



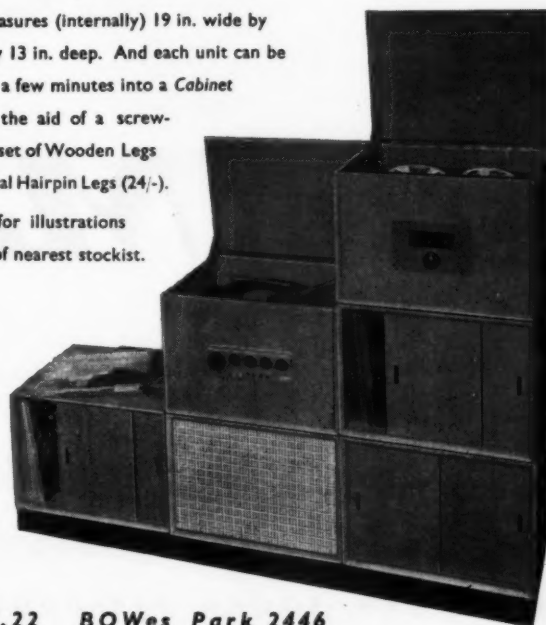
The **NORDYK GRAM UNIT (2)** is already earning the gratitude of Hi-Fi people everywhere. Equipped with a motor board adjustable at two levels for auto and non-auto motors, (or a tape deck), with room beneath for an amplifier (and perhaps a radio tuner also) it meets a crying need. We are being asked how such a fine piece of cabinet work can be produced to sell at £5.19.6d., but we want to know why Hi-Fi Furniture should be so absurdly expensive?



Together with the **NORDYK RECORD UNIT (3)** holding 150 records and costing £4.17.6d. you have a complete Hi-Fi housing that not only looks good but, even more important, still leaves room for expansion.

Each unit measures (internally) 19 in. wide by 13 in. high by 13 in. deep. And each unit can be converted in a few minutes into a *Cabinet* merely with the aid of a screw-driver and a set of Wooden Legs (32/6) or Metal Hairpin Legs (24/-).

Write now for illustrations and address of nearest stockist.



Hi-Fi Furniture  
at a sensible price

**RECORD HOUSING**

Dept. G.23 BROCK ROAD, LONDON, N.22 BOWes Park 2446



# \* \* \* First again ... \* \*

**Brilliant new four-speed autochanger !**

**... 78—45—33—and now 16 r.p.m.**

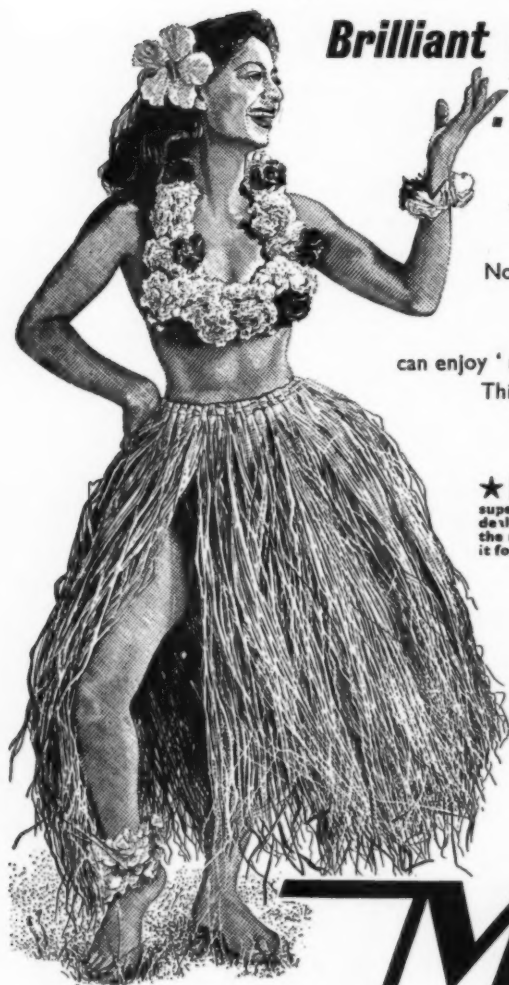
There's a thrilling new musical experience in store for you at your local radio showroom—a thrilling new dimension in record entertainment !

Now, for the first time since the invention of the gramophone, you can play 78, 45, 33—and the sensational new 16 r.p.m. extra-long-play records—on one instrument ! Now, in your own home, you can enjoy 'recording studio' fidelity !

This wonderful new listening experience is an exciting addition to the latest Monarch equipped radiograms and players.

Look in at your radio store today.

★ If the set of your choice is not equipped with this superb new Monarch, ask your dealer to get in touch with the manufacturer—he can get it for you.



## Monarch U A 8

### Four-Speed Autochanger



**The World's Finest Autochanger**  
... it must be in the set you buy !

**Note these special features**

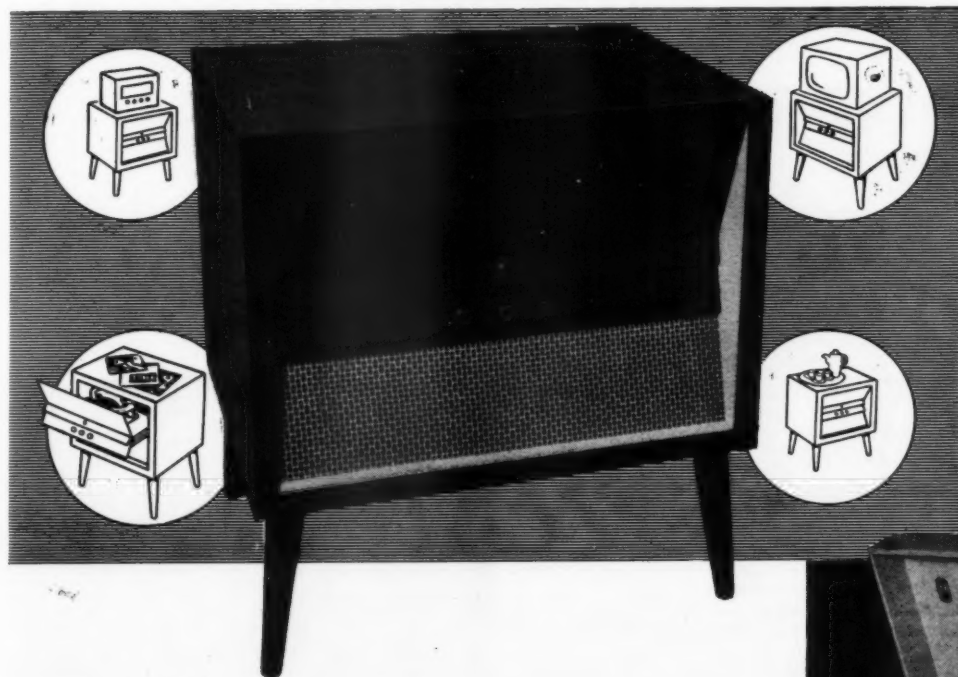
- ★ Plays ten 12", 10" or 7" records at 78, 45 or 33 r.p.m.—and the new 16 r.p.m. records.
- ★ 'Magidisk' selector intermixes ten 7", 10" and 12" records of the same speed.
- ★ Manual play position for playing single records.
- ★ High-fidelity crystal pickup with dual sapphire styli for standard and LP discs.
- ★ Exquisitely styled and available in a choice of two beautiful polychromatic finishes.

**BIRMINGHAM SOUND REPRODUCERS LIMITED, OLD HILL, STAFFS.**

# E·A·R

## '1960'

### RECORD REPRODUCERS



#### The "1960" Chairside Reproducer

Fresh and original in conception, the E·A·R "1960" is an experienced design for the experienced listener, with all the advanced technical features implicit in its name. The "1960" looks well . . . fits well . . . in any home. The ideal companion for table T.V. (bringing the set to correct viewing height) or radio. Fitted with large (10 in. by 6 in.) high flux elliptical speaker. Ball bearing filing cabinet type drawer.

**33 gns.** (inc. P.T.)

#### FEATURES of the "1960" REPRODUCERS

- 4-speed Mixer Record Changers.
- Independent bass and treble boost controls.\*
- E·A·R Amplifier with multiple feedback network.

\*The great flexibility of control made possible by this refinement enables you to extract the best from all records, and compensates for the considerable variations in recording standards.

Write for illustrated literature  
on these two new models

... a landmark in

**contemporary listening!**



Dept. G. ELECTRIC AUDIO REPRODUCERS LTD.  
THE SQUARE · ISLEWORTH · MIDDX. · 'PHONE: HOUNSLOW 6256-8



#### The "1960" Portable Reproducer

Only E·A·R could produce a portable as attractive as this . . . plus luxury features and a luxury case . . . at **25 gns** (inc. P.T.)

- Twin concealed elliptical speakers.
- New unit construction.
- Outstanding case design.

# HI-FI

a new

## Record Shop!

We are proud to announce the opening of our new Hi-Fi and Record Centre in RICHMOND, SURREY. Opening in AUGUST and utilising three whole floors, it will be the most comprehensive specialist shop in the country. Think of it . . .

### A WHOLE FLOOR FOR HI-FI

### A WHOLE FLOOR FOR LP RECORDS

### A WHOLE FLOOR FOR 78 & 45 R.P.M. RECORDS & ACCESSORIES

Our manager, Mr. J. Bunt is a well-known figure in the Hi-Fi world and will be pleased to welcome all Hi-Fi enthusiasts to his luxurious showrooms.

We shall of course be demonstrating all the amplifiers, speakers and pickups for which we are already famous at our Southall branch, including our own Folded Exponential Horn Enclosure illustrated on right . . .

Make a note of the address . . .

**13 KING STREET, RICHMOND, SURREY**

Designed with the emphasis on ultimate sound, the Musicraft enclosure with its small dimensions, clean contemporary design, sensitivity and efficiency at low volume levels, crispness and clarity of tone and unusual sensation of presence, represents a masterly combination of all the features desirable on such equipment. It is an enclosure ideally suited to modern conditions and its performance figures will stand comparison with any other similar equipment.

Frequency range ..... 30 c/s—17,000 c/s

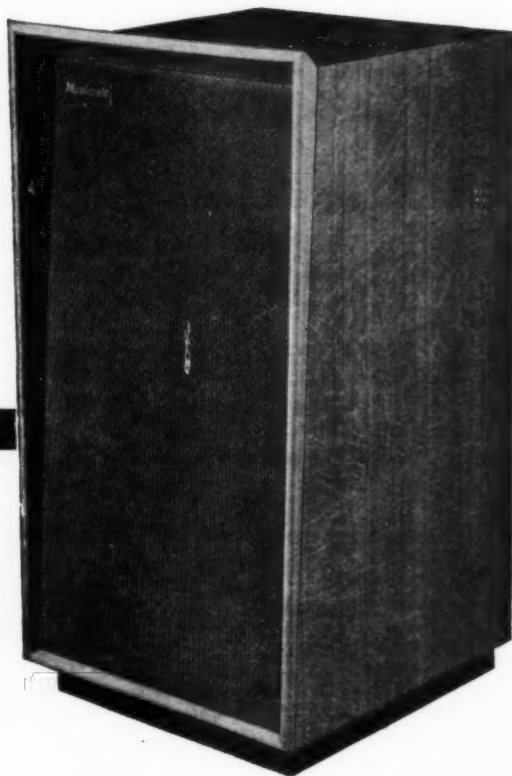
Impedance ..... 3 or 15 ohms

Power Handling Capacity ..... 8 to 10 watts

Dimensions : Height 36". Depth 20". Width 20".

In walnut, mahogany or oak finish. Price (enclosure only) **35 gns.**

Speakers and crossover **£18.15.0** (inc. Tax)



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Two Long Playing Records  
by the brilliant young conductor  
who will once more be appearing  
at this summer's Promenade Concerts

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ROYAL OPERA  
HOUSE ORCHESTRA  
COVENT GARDEN

Hänsel und Gretel—Suite—Humperdinck  
Two Elegiac Melodies—Grieg  
Sigurd Jorsalfar—Incidental Music—Grieg PMC1010

Carnival in Paris—Svendsen  
Gustav Adolf II Suite—Elegy—Alfvén  
Midsummer Vigil—Swedish Rhapsody—Alfvén  
Maskerade, Act 3—Dance of the Cockerels—Nielsen  
Romance in C—Sibelius PMC1021



## PARLOPHONE 33 $\frac{1}{2}$ R.P.M. LONG PLAYING RECORDS

The Parlophone Company Limited, Record Division, 8-11 Great Castle Street, London, W.1

Suppliers to Educational Authorities and Professional Bodies all over the World.

### Commerce:

H. F. Hubble, A.F.A., A.I.A.C.



20 ROMILLY STREET, W.1

GERRARD 2757

- (a) guaranteed unplayed L.P's.
- (b) rigorously examined.
- (c) fitted with inner Polythenes, Stave Sealed in our Containers (the handsome Stave-Sleeves used in appropriate cases) and dated.



and—we purchase for best prices slightly-used L.P's of all types. Send/bring or write.

also—we have hundreds of slightly-used L.P's for sale (send S.A.E. for monthly catalogue.)

and—we can take your slightly-used L.P's in exchange with our incomparable new Stave Sealed L.P's. (GENEROUS ALLOWANCES.)

finally—we send our new Stave Sealed L.P's tax free to every country in the world. Post, pkg., insce. free for orders £10 and over. (NOTE: ALL EXPORTS ARE SEALED IN STAVE-SLEEVES FOR ADDED PROTECTION.)

### POLYTHENE-INNERS.

12"	10"	7"
3/11	3/3	2/3 doz. and 6d. post and packing under 20/-



















**STAVE-DIAMONDS.** To ensure perfect reproduction and to safeguard your records, we strongly advise the change to Diamond Styli. INLAND 94/6, OVERSEAS 67/6.

**STAVE-SLEEVES.** Quadruple thickness Polythene Outer Jackets, non-crease, non-tear, which fit over the record and sleeve, thus ensuring protection from dust of the whole; exclusively supplied by us. For 12" L.P's, 6/- per dozen. For 10" L.P's, 4/6 per dozen (post and packing 4d.) 3 doz. and over, post free.

# BROADCASTER

## STYLUS SAPPHIRE NEEDLES

### for replacements

HEAD OR CARTRIDGE ILLUSTRATION	SHAPE	CATALOGUE No.	APPLICATION
		T.T. (78 r.p.m.)	Trailer or Bent Shank for both Crystal and Magnetic Pick-ups.
		S.T. (78 r.p.m.)	Straight for both Crystal and Magnetic Pick-ups.
		L.W.T. (78 r.p.m.)	Lightweight for Miniature Pick-ups.
		TC4 L.P. (33 1/2/45 r.p.m.) STD. (78 r.p.m.)	Use with B.S.R. TC 2 and TC 4 Turnover Cartridges. Fitted to B.S.R. Monarch and Regent Players.
		HGP 37 L.P. (33 1/2/45 r.p.m.) STD. (78 r.p.m.)	Use with ACOS GP 37 Series (Brown) Turnover Cartridge and with HGP 37 Garrard, and HGP 37 Collaro and HGP 37 Monarch units.
		HGP 59 L.P. (33 1/2/45 r.p.m.) STD. (78 r.p.m.)	Use with HGP 59 (White) Turnover Cartridge. Fitted to B.S.R. TU 8, HF100 and Monarch Players.
		GP 19 L.P. (33 1/2/45 r.p.m.) STD. (78 r.p.m.)	Use with ACOS GP 19 Series HGP 35, HGP 39, HGP 41 and HGP 45 Cartridges and with GP 20 Series Pick-ups.
		GC 2 L.P. (33 1/2/45 r.p.m.) STD. (78 r.p.m.)	Use with Garrard GC2 and GCE C Turnover Cartridges.
		C 54 L.P. (33 1/2/45 r.p.m.) STD. (78 r.p.m.)	Use with Collaro Studio O and P Turnover Cartridges.

### IMPORTANT

The quality and condition of your needle is a vital part of reproduction. For the best results it is essential to replace needles periodically.

PRICE

**6'3**

EACH

TAX PAID

**BROADCASTER Regd. SAPPHIRE NEEDLES AND STYLI** can be self-changed. This chart will assist you in selecting the correct needle for your instrument. **ASK YOUR DEALER.**

A product of **J. & A. MARGOLIN LIMITED**

**PLUS-A-GRAM HOUSE, 112-116 OLD STREET, LONDON, E.C.1**

Telephone : CLerkenwell 2133

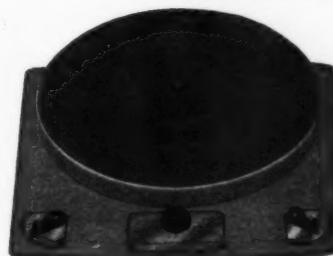


# This Record Business

We are asked many questions by correspondents concerning our Record Mail Service. Some are answered below and may well meet your queries too.

- ▶ **How long has Quality Mart sold records?**  
We are a comparatively young firm, though our principals have been engaged in the gramophone trade for many years. In May, 1951, we advertised our post free Record Service for the first time in these pages.
  - ▶ **Do you specialise in any particular type of record?**  
We can claim to cover the complete field. Serious records preponderate but popular and jazz record sales are substantial and we try to give each type of customer informed service.
  - ▶ **I have to wait a long time for many records I order locally. Can you improve on this?**  
Both retailers' and wholesale stocks are continually moving. Naturally some records are out of stock with both from time to time, new issues often delayed after reviews appear. But we get daily deliveries to serve your demands. No dealer is better placed to supply the "out of the rut" title than we are, excepting deleted or second-hand copies.
  - ▶ **What about "24 Hour" and "Return of Post" service?**  
Though a good proportion of orders can be met at once, such general claims cannot in present supply conditions be other than misleading in our view.
  - ▶ **And about "Factory Fresh" records?**  
We were probably the first advertiser to use the phrase, which factually means that only unplayed copies are sold. Besides this every copy is examined and cleaned at the time it comes into stock, an exacting and expensive operation but essential to safeguard the customer.
  - ▶ **What are the GARDISK bags you use?**  
Introduced before the general use of polythene covers we have found these quite invaluable and still need to substitute these full-size rounded base envelopes for the exiguous protection afforded by some makers, especially for 45s. We started this added service to the customers at some expense before competition from others who have followed our lead.
  - ▶ **What of postal risks to records?**  
Our packing precautions are very adequate, only negligible risk remains and free replacement is made of any damaged record. Overseas parcels get special treatment, our unique rigid containers stand the roughest transit handling.
  - ▶ **What about post and packing costs?**  
These are much higher than five years ago but we still send LPs and 45s to home addresses post free, though single 45s cost the customer 6d. more. Overseas parcels are subject to postage plus a nominal charge of 2/6d.
  - ▶ **Does the Personal Export scheme apply to records?**  
Yes, any overseas visitor, or British customer going abroad for 12 months or more, can take records tax-free, also equipment. The tax saved on such orders or those sent by mail amounts to about 2/7ths of home prices.
- Space precludes full answers to all these questions but comprehensive details of our Record Mail Service will gladly be sent on request.

## GARRARD 301



A transcription motor supreme in its class. Wow and flutter have been reduced to the minimum and all speeds are adjustable by plus or minus 2½%.

We also recommend  
**WOOLLETT Mk. 1**  
Transcription Motor Unit, £21.  
**COLLARO 2010** Transcription Motor Unit, without pickup, £14.18.0 with pickup, from £19.3.

## CHAPMAN VHF RADIO

This maker's VHF radio units are really excellent. Additionally we stock their AM/FM chassis which is one of the few similar units which provides really outstanding performance on all bands.

**FM81, Mk.II**, FM chassis. 21 gns.

**FM82**, switched tuning FM unit incorporating own power unit, 24 gns.

**S5/FM**, AM/FM chassis, £34.2.6.

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# THE GRAMOPHONE

JULY, 1956 - VOL. XXXIV - No. 398

Incorporating VOX . THE RADIO CRITIC . BROADCAST REVIEW

Edited by SIR COMPTON MACKENZIE . CHRISTOPHER STONE London Editor CECIL POLLARD

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## EDITORIAL

### Off the target

Fulmine's thunderbolts, hurled at certain of our critics in the May, 1956, issue of *THE GRAMOPHONE*, fall short of their target in one important respect. He declares that if he had never heard Maria Callas at Covent Garden, and elsewhere, he would hesitate about purchasing her records if he were to rely on reviews to stimulate his interest. The italicised words give the game away. When I broadcast a talk on Emmy Destinn recently a friend told me (as friends will) that someone who had listened to the praise of one of my idols asked, "What was all the fuss about"? This was like a blow in the face: but I realised that the records I used could not convey to a person who had never heard Destinn quite what they meant to me.

Fulmine is, understandably, under the spell of Callas's amazing personality, and is willing to accept faults that others who have not heard her in the flesh—and these are in the great majority—would be the first to accuse critics of not pointing out in reviews of her records.

Callas, it is reported, has informed the world that she is its greatest operatic artist. This may well be true: but it does not absolve the critic from taking her to task for faults that would have been roundly condemned in the past. Fulmine would find it hard to prove, from the reviews of Mme. Callas that have appeared in this journal, that ample justice has not been done to her many and great virtues. In short, the critic has to try and forget the artist he may have heard in the flesh, and concentrate on the voice he hears on the disc. This is his proper task.

### The Ring

The music critics have been singularly unanimous in praise of the first cycle of *The Ring* (at least, as regards the performance if not the production) given at Covent Garden this year under Rudolf Kempe and one wished that it might have been recorded in the opera house.

We are, however, to have next month the recording of the broadcast performance of *Götterdämmerung* given this spring in Oslo, with Flagstad as Brunnhilde, such portions of the score as were omitted then being recorded later. The work will therefore

be presented complete on six LP discs. The only other members of the cast with names likely to be familiar to us are Set Svanholm and Karen Marie Flagstad, the great artist's sister, who sings the second Norn and also Welgunde. The Oslo Philharmonic Orchestra, the Norwegian State Radio Orchestra, and the Opera Chorus take part, and the conductor is Oivin Fjeldstad. This is an issue, eagerly to be looked forward to, and it will be followed, I trust, by the remaining operas of *The Ring*.

### Dinu Lipatti

I continue to receive inquiries about the Lipatti memoir, and so it may be useful to give some particulars here. This paper-covered book is called *Hommage à Dinu Lipatti*, and contains a moving foreword by

his widow, a number of tributes in French, German and English (but mainly in French) by various distinguished people who knew and loved him, a list of his discs (not, however, complete) and compositions, and twelve pages of excellent photographs. It is published by *Editions Labor et Fides*, 24 Bourg-de-Four, Geneva, and the ordinary edition (1951) consisted of one thousand copies.

While on this subject I must apologise for a stupid mistake, kindly pointed out by two of our readers, in attributing the master's work to the pupil. It was Lipatti's *Sonatina for the left hand alone* that Bela Siki recorded, not the reverse. The discography mentions four of his songs, sung by Hughes Cuénod with the composer at the piano, as due to appear. I hope we may be given these. ALEC ROBERTSON.

### QUARTERLY REVIEW

## THE GRAMOPHONE AND THE VOICE

By DESMOND SHAWE-TAYLOR

SO it has come at last, the long-threatened divorce between E.M.I. and R.C.A. I haven't, of course, the least concern in this column with the commercial aspect; and I must admit that neither E.M.I. nor R.C.A., as a symbol, means very much to me. But H.M.V. and Victor—that is quite another matter; it saddens me that these two old stable-companions should now be grazing in different meadows. Their catalogues contained between them incomparably the most valuable group of vocal recordings ever made, and I cannot help wondering how the break is going to affect the outlook from the serious collector's point of view. Innumerable problems of copyright, goodwill, and the mere ownership of material are bound to arise. To all these problems there must be a correct, legal, official answer; but how are things going to work out in practice?

For instance, I have often expressed here the hope that the cream of past vocal achievements would eventually become

available in LP form, or as Extended Play 45s, as the Editor suggested last month; and Parlophone's issue of the Supervia *Carmen* record—of which more below—suggested that England, hitherto backward in this field, was beginning to tackle the task seriously. But consider the implications of that highly desirable (though alas at present non-existent) object: an LP disc containing the very best of Emmy Destinn's vast output. Destinn recorded for almost every company under the sun, but I think we can disregard her "fringe activities" and concentrate on her H.M.V., Victor, Columbia and Odeon lists. Until the other day E.M.I. could, theoretically at any rate, have drawn on all these sources to produce an "ideal" Destinn record: the best Senta Ballade from one company, the best "O patria mia" from another, and so on. What is the position now? For instance, can H.M.V. use the matrices of those Destinn Victor recordings which were never issued here; and even if they have the



legal right to do so, will they have the full co-operation of Camden? If and when the new Copyright Bill becomes law, copyright in gramophone records will be limited to 25 years; so that, in legal theory, the Destinn problem might be considered non-existent, with all her records out of copyright, and therefore free to all. But it is one thing to be legally free to issue a dubbing of a commercially issued record, perhaps from a copy not in the pink of condition; it is quite another thing to own a vast archive of masters, matrices, stampers, library copies and so forth, and to possess the technical and economic means to experiment with all these sources until the very finest results are achieved.

### John McCormack

A letter from Mr. Robert Webster of Dublin shows how real and immediate such questions can be. Mr. Webster, a McCormack enthusiast, has been partly responsible for something really startling and exciting: the reissue, in ordinary 78 form and at ordinary prices, of no fewer than 32 double-sided McCormack records which truly represent the pick of his H.M.V. output. Mr. Webster tells me that a few of his suggestions had to be turned down because no matrix was available; and it is unfortunate that these include one of the marvels of recorded vocal art, McCormack's "O Sleep, why dost thou leave me?", in which, without the smallest impression of effort, the great tenor performs the staggering feat of singing in one breath the entire long sequence of divisions which Handel set to the first syllable of the word "wandering". (This, by the way, is no mere stunt, but an achievement which adds greatly to the musical beauty of the passage.) Another unavailable McCormack matrix was the "Giunto sul passo estremo" from *Mefistofele*, a very beautiful record which a collector once played to me in Rome. Now the interesting point about these two recordings is that neither of them appeared in England, but both not only were issued in the United States but eventually achieved double-sided status there; one cannot help wondering, therefore, whether the Victor vaults have been thoroughly searched for their matrices. It is true that the list of Irish reissues includes some other things not previously available here, such as "Pur dicesti" and the lovely old German "Minnelied" from the Locheimer Liederbuch (about McCormack's singing of which, and especially the supple freedom of his rhythm, I remember Ernest Newman once rhapsodising); but these particular matrices may nevertheless have been available at Hayes, as is (or used to be) so much unpublished material.

Having aroused, I hope, the reader's interest in these newly available McCormack treasures, I must excuse myself from reprinting the entire list, which is readily available from The Gramophone Co., 23 Lower Dominick Street, Dublin. But it may be useful, since I am familiar with all but a few of them, if I indicate what seem to me to be the very best of these records. The couplings are sometimes the same as those of the original DA and DB issues, sometimes

different; I list below those records with either two very desirable sides, or one that is so outstandingly fine as to excuse a somewhat less interesting second side. The IR series is 10-inch, priced at 7s.; the IRX series is 12-inch, and costs 9s. 6d.

- IR 1003 Pur dicesti (Lotti) and Swans (Kramer)
- IR 1016 Jeanie with the light brown hair (Foster)
- IR 1022 Auch kleine Dinge and Herr, was trägt (Wolf)
- IR 1009 When night descends and O cease thy singing, maiden fair (Rachmaninov)
- IR 1002 Come my beloved (Handel) and Ridente la calma (Mozart)
- IR 1008 Die Mainacht and In Walde-seinsamkeit (Brahms)
- IR 1004 Dai campi (*Mefistofele*) and Questa o quella (*Rigoletto*)
- IRX 1001 De' miei bollenti spiriti and Parigi, o cara (*Traviata*, the latter with Bori)
- IRX 1002 Che gelida manina (*Bohème*)
- IRX 1003 Fra poco and Tu che a Dio (*Lucia*)
- IR 1006 Take, o take those lips away (Sterndale Bennett)
- IR 1011 Feldeinsamkeit (Brahms) and Sospiri miei (Bimboni)
- IR 1024 Minnelied (Locheimer Liederbuch) and Komm bald (Brahms)
- IR 1026 Schlafendes Jesukind (Wolf) and Del tempio al limitar (*Pearl Fishers*, with Sammarco)
- IR 1000 O del mio amato ben and Luoghi sereni e cari (Donaudy)

IR 1000 is evidently the late acoustic and extremely beautiful recording of the two Donaudy songs as originally paired on a long-since-deleted DA disc; I was interested to find also included (on IR 1025) the early electric version of "Luoghi sereni e cari", with accompaniment by Edwin Schneider, which never came out here. Off-hand, I can think of few outstandingly important McCormack records which are not to be found either in this list or in the long list in the standard Irish H.M.V. catalogue. Mr. Webster tells me that the *Figlia del reggimento* aria (a great treasure) is shortly to be added, coupled with "Du bist die Ruh". The *Lakmé* aria, "Vieni al contento profondo", ought also to be reissued if a good matrix can be found; it is one of the best of his operatic discs. But the McCormack jewels are here in strength; and it only remains to express the hope that Hayes will make the whole series available at normal prices to their English customers, and not oblige them to undertake difficult and expensive negotiations with H.M. Customs and Excise.

### Conchita Supervia

Regarding the Supervia *Carmen* LP, I need do no more than add my complete agreement with the enthusiastic praise it has received from Mr. Hope-Wallace and from the Editor. The transfer is of a quality

which should allow the sternest Hi-Fi man to revel in the performance—provided he has music and drama, as well as frequencies and decibels, in his blood. There is no more vivid "presence" known to me in the whole of recorded vocal literature than that of Supervia in the *Séguédille*, the Card Scene and the scene with Don José from the second act; indeed, she comes through far more vividly than in that rather unhappy Covent Garden performance of 1935, which, as I recall it, never quite came to life. The final duet has not previously been available in this country, and its impact is undoubtedly lessened, as Mr. Hope-Wallace pointed out, by the omission of the choral interruptions. Though in general I am averse to tampering with old recordings, I cannot help wishing that it had been possible to splice in, at this point, a not excessively brilliant tape recording of the omitted choral passages; the task could have been carried out, I should have thought, almost imperceptibly. Let us now hope that the Parlophone Company, encouraged by the success of this wonderful LP, will go on to issue (as have American Decca) a 10-inch coupling of the Falla *Seven popular songs* and the Granados *Tonadillas*. (Even then, it is only right to point out, Lola Rodríguez's recent Ducretet-Thomson collection of *Tonadillas* will not become wholly superfluous, for she includes on two 10-inch LP sides the whole of this fascinating set of lyrics, including a very rare one in which a cor anglais represents the voice of a dead lover; the singer is no Supervia, but she has a good deal of character.) When Parlophone get around to bringing out their Supervia Rossini record, they must not restrict themselves to the limited selection presented in the corresponding American reissue, but should make a point of including the whole lot. There are thirteen Rossini Supervia sides in all, but some of them are quite short, and many recent LPs have had a considerably longer playing time.

By the way, with all deference to the Editor, I wish he had not revived that canard about the pronunciation of the name Supervia. The accent is on the "i", and is actually so printed on several of her Spanish Odeons which I possess; moreover, Ivor Newton, who accompanied her for years, tells me that never, in any country, did he hear any member of her entourage pronounce the name in any other way. To this I would add the testimony of her husband, Mr. Ben Rubenstein, and that of her excellent Spanish accompanist, Señorita Maria Gil, who since her marriage to an Englishman has lived in this country.

If at this point the reader should complain that my article is not so much a "Quarterly Retrospect" as a backward glance over half a century or so, I am bound to agree with him. It is time to take a look at the latest issues. But I must ask for some indulgence, having been away on a musical trip to Prague and Berlin during the latter part of May and early June, and having in consequence fallen a little behind in my solid home listening. In particular, I had hoped to write at length about the vastly important Decca issue of *Die Frau ohne*

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*Schatten*, a noble undertaking even in these days of large-scale enterprise. But two of its five records had not arrived by the time of my departure; and so I must postpone a detailed consideration of the opera and its recording until my next article. What I have heard is enough to indicate that the issue is an exciting event in gramophone history.

### The new Pelléas

*Pelléas et Mélisande*, one of the world's most exquisite scores, is an opera better suited than any other to the peculiar conditions of gramophone listening. Nevertheless, I confess that I approached the new Philips recording with a certain measure of reluctance: it seemed almost superfluous to attempt once more a task already so brilliantly achieved by Ansermet and Decca. In point of orchestral playing and recording I think there is no doubt that the Decca issue is on the whole superior. The difference comes out strongly in the wonderful orchestral transition, in Act 3, from the gloomy, stifling vaults to the glorious freshness of the air on the castle terrace; here Ansermet made thrillingly vivid to us the cool sea-breeze, the scent of the newly watered roses and the sound of the mid-day bells as the children go down to the sea to bathe; and the Decca engineers responded with a range of sound which captured everything from the thudding double-basses to the delicate tinkle of the glockenspiel. Jean Fournet does not exactly fail in this passage, but he misses something of its magic, and the sheer sound is far less sensuously beautiful. The two elders of the cast, Geneviève and Arkel, are also notably less well sung in the Philips set, where Xavier Depraaz does not find the compassionate tone needed for Arkel's tender reflections on youth and old age.

In spite of these drawbacks, however, I found the Philips issue to be after all a serious competitor of the Decca. To begin with, it occupies three records instead of four without any hint of hurry or overcrowding; and this arrangement is aesthetically as well as financially pleasing, since three of the opera's five acts are complete each on a single side. Then, Fournet's direction, if less lyrically beautiful than Ansermet's, is distinctly more dramatic; the climax of the third act, in particular, is overpoweringly exciting, as indeed it ought to be. Finally, the rest of the cast is excellent, in some respects superior to that of the Decca set. Camille Maurane has a more beautiful timbre than Pierre Mollet, he is not bothered by the high passages, and his interpretation is surpassingly poetic. Between the Golaud of Michel Roux (Philips) and that of Heinz Rehfuß (Decca) there is not much to choose; both are splendid. The "little Yniold" of Annik Simon is wonderful in its musical exactitude and innocent, boyish timbre; and, much to my own surprise, I prefer the Mélisande of Janine Micheau to that of Suzanne Danco. Danco is very musical, very pure, rather detached; Micheau, over-rated as a florid singer, has a lovely, limpid quality when not asked to exert herself above the stave; there is a good deal of character in her Mélisande, and

a hint of slyness which is by no means inappropriate; one can believe that this Mélisande would fascinate all who came into contact with her. I suppose the overriding difference between the two sets is that Philips gives us a company accustomed to playing the opera together on the stage, while Decca assembled a highly distinguished cast for what was in effect a single concert performance under a conductor with an exceptionally fine ear for texture and line. A rather similar distinction is to be found between the Philips and Decca *Don Giovanni* sets, where again (as many will very reasonably feel) the saving of two pounds has the effect of tipping the balance heavily in favour of the Philips issue.

The Belgrade series of Russian operas continues to appear from Decca, posing the conscientious reviewer with a somewhat difficult problem. I fancy that Mr. Hope-Wallace and myself are really in substantial agreement about their merits; but while he was saying, "How splendid to have all this exciting music at last—and really, if you don't expect too much, it's not so bad!" (sentiments with which I should quite agree), I happened to be thinking in terms of the domestic budget of an opera-lover already torn between spending six pounds on *Ariadne auf Naxos* or *Così fan tutte* or the Toscanini *Otello*. With so much available that is guaranteed to give thrilling pleasure for years, is it wise for anyone but a Glinka fanatic to rush out and buy something that is really no more than a stop-gap? I think not. For those who live within reach of a good lending library, the solution in such cases is to borrow; for those who do not, to await with patience the arrival of a more worthy issue.

Before I leave opera, I must mention an unusually well-chosen Decca Medium Play, on which Renata Tebaldi groups a number of seldom-heard Italian arias, including much music closely associated with Claudia Muzio. Without quite equalling that beautiful artist, Mme Tebaldi makes a good deal of the two long and affecting extracts from the beginning and the end of Refice's *Cecilia*; she has something of the generosity and warmth of tone of her predecessor, and her singing is full of lovely phrases, but she is apt to spoil things by a sudden squally outburst just when the weather seemed set fair. Still, this is one of the best and most interesting operatic recitals to appear for some time.

### Choral Music

Deutsche Grammophon's Archive issue of Bach's *St. John Passion*, performed under the lamented Thomaskantor Günther Ramin by the Thomanerchor and the Gewandhaus-Orchester of Leipzig, is certainly the one to have. It is not flawless. Like so many German and Austrian oratorio recordings, it has a rather weak soprano soloist (in this instance, Agnes Giebel); and the general excellence of the recording is blemished by a few uncomfortable shifts of pitch between one number and another. But the fervent simplicity of the approach, the appropriately modest forces, and the lightness and clarity of the choral singing—for instance, in the chorus about dividing the Saviour's gar-

ments—make this an outstanding issue. I wonder whether A.R.'s disappointment with the choir, and especially with its sopranos, can have been due to his expecting to hear the stronger sound of female soprano tone, whereas—unless I am mistaken—only boys are actually used? He knows so much more about choral singing than I do—and about religious matters too—that I hesitate to differ from him in these fields; and yet I am bound to say that I felt much disappointed by the latest (Decca) issue of the Fauré *Requiem* which he praised so highly. It seemed to me curiously lacking in mystery, and devoid of that intimate humility of tone which makes it one of the most moving works in the repertory; I felt as though it were being efficiently performed, not in the nave of a lofty cathedral with the sunlight slanting through the clerestory windows (is not that just what the violins seem to suggest as they steal in, high above the voices, in the "Sanctus"?), but in the cold secular light of some concrete municipal hall. Nor did I much care for Danco's anxious "Pie Jesu"; only Gérard Souzay gives us the full flavour of Fauré's masterpiece. There have now been four LP recordings of this, not one of which equals (in my view) the old Columbia set made in the Lyons Cathedral; but I have not lost hope, for yet another (from Ducretet-Thomson) has already been announced. As to the Brahms *Requiem*, here fortunately I find myself in full agreement with A.R., as with other critics, in decisively preferring the H.M.V. set conducted by Kempe to the D.G.G. set under the late Fritz Lehmann. But Elisabeth Grümmer does not manage the lovely soprano solo with the radiant ease of either Emmy Bettendorf or Hildegard Erdmann in those old 78 excerpts which we used to cherish.

### English Song Cycles

Two almost simultaneous issues have given us both of Butterworth's Housman song cycles, coupled in an H.M.V. British Council issue in a performance by John Cameron and Gerald Moore, and Vaughan Williams's *On Wenlock Edge*, sung by George Maran, with Ivor Newton and the London String Quartet, on a Decca Medium Play record. They make an interesting comparison. The Butterworth sets contain one masterpiece, "Is my team ploughing?", which says with the utmost simplicity quite as much as Vaughan Williams in his far more elaborate setting. Nothing else in either set quite equals this (or the *Shropshire Lad* Rhapsody, into which Butterworth poured the best of himself before his untimely death), and much of the second set is frankly dull; or at any rate seems so in John Cameron's not very intimate performances. (The first cycle, by the way, was beautifully done by Roy Henderson on a pair of 10-inch Decca 78s, whose present availability is very dubious.) The Vaughan Williams cycle is, of course, a far stronger and more resourceful piece of composition; I don't in general like the somewhat "arty" combination of solo voice and string quartet (even with a piano in attendance), but I am bound to admit that the results in this case would not have been possible in any other medium.



George Maran shows a real feeling for words; he creates a mood of intimacy and can produce a beautifully soft, veiled tone. In the light-hearted "Oh when I was in love with you" he fails, having apparently no sense of humour; but he makes a touching thing out of "Bredon Hill" and a lovely, elegiac conclusion out of "Clun". But why on earth did no one stop him from an impossible punctuation, in "Is my team ploughing?", of the lines "And has he found to sleep in A better bed than mine?", where he makes a break after the word "sleep" instead of after "in"?

As for Benjamin Britten's Thomas Hardy cycle, *Winter Words*, it is the finest set of songs he has yet written: astonishingly original; compact and masterly in form; filled with musical ideas which could have occurred to no one else and which mirror the world of Hardy with uncanny fidelity—his devotion to small, homely objects, his humour, his irony, his profound pessimism.

Once we have learnt to know these songs, we can never forget the eerie train-whistle and the trantle-trantle jolting of "Midnight on the Great Western", the creak of the little old table, the quick flurry of the wagtail at the ford, the pompous vicar, the little boy playing his violin to the convict on the bare station platform. All these things, seen once by the poet, have been seen again by the composer as though with the poet's own eye—and yet in musical terms that are both self-sufficient and fully characteristic of the Britten we know. How it has been done is a mystery, like all great art. Peter Pears's performance of this wonderful song-cycle is perhaps the finest thing he has yet done for the gramophone. I am sorry to have to agree with A.P. that in the *Michelangelo Sonnets* on the reverse he is below his usual form (he sounds as though he had lost interest in them); but if the reverse of *Winter Words* consisted of blank grooves, the record would still be indispensable.

## LETTER FROM AMERICA

By HAROLD C. SCHONBERG

HEREWITH a round-up of some of the latest in the Mozart bicentennial celebrations. Fritz Reiner and members of the N.B.C. Symphony (Victor) present the *Musical Joke* and the *Divertimento No. 11* (K.251), both conducted in Reiner's usual sharp, precise style. London has Mozart's G minor Symphony and No. 33 in B flat (K.319) as done by Karl Münchinger and the Vienna Philharmonic. Both of these are perfectly sound readings and have been well recorded. It is strange how many excellent G minors are available, and how few great ones. Ernest Ansermet and the *Orchestre de la Suisse Romande* are heard in the *Serenade in B flat* (K.361). This is the great *Serenade for Thirteen Winds*, and it receives a smooth, elegant performance. On still another London disc devoted to Mozart, Wilhelm Backhaus plays the *Fantasy in C minor* (K.475), the *Sonata in C minor* (K.457), the *Sonata No. 10 in C* (K.330) and the *Rondo in A minor*. The recording has a slight tonal waver, and the performances are perfunctory—or, to be more polite, aloof. On an Epic disc Bernhard Paumgartner leads the *Camerata Academica des Salzburger Mozarteums* in the *Symphonies Nos. 28 in C* (K.200 and 31 in D) (K.297). These performances are little more than routine, as are the performances by Cor de Groot of the *Piano Concertos Nos. 12 in A* (K.414) and 13 in C (K.415). He is backed by the Vienna Symphony under Willem van Otterloo. Neither of these concertos is much heard, and both are beautiful, especially the contrapuntal *Concerto in C*. The trouble with de Groot is that he here lacks a strong musical personality. On a Vox disc can be heard two more piano concertos—the popular A major (K.488) and the virtually unknown No. 5 in D (K.175). The participants are Ingrid Haebler and the Pro

Musica Orchestra conducted by Paul Walter. The D major is Mozart's first original piano concerto and is a lively, though unimportant, work. Haebler plays both pieces in a light-fingered manner that is virtually devoid of intensity. But her ideas often do have charm and taste, and the recorded sound is excellent, so the disc does have a place in the scheme of things. Westminster, in its series of the complete symphonies, presents Erich Leinsdorf and the Philharmonic Symphony of London in the *Prague* and in No. 39 in E flat. Leinsdorf is not too convincing. His tempos are invariably fast, and one misses a touch of softness or lyricism. In addition his conducting is sometimes mannered. In the slow movement of the E flat there is an unpardonable ritard just before the F minor outburst.

An orchestral novelty comes from Unicorn, who have recorded a Bassoon Concerto by Antonio Rosetti (1750-1792) and a Violin Concerto in B flat by Michael Haydn (brother to Joseph). Leo Cermak is the bassoonist, Wolfgang Schneiderhan the violinist, and F. Charles Adler conducted the Vienna Orchestral Society (whatever that may be). In view of such enterprise it would be nice to hail two neglected masterpieces, but the truth is that the Rosetti is a dull and conventional work, and that Haydn's concerto serves only to point up the inventiveness of Haydn (J.).

In more conventional lines are most of the other current orchestral releases. An incisive performance of Bartók's *Concerto for Orchestra* comes from Victor, for whom Reiner leads the Chicago Symphony. I find the performance more taut than colourful, but it has been realistically recorded and is an example of beautiful orchestral playing. London offers Pierino Gamba as the conductor of the London Symphony in five

Rossini overtures. The former child prodigy leads the orchestra with apparent confidence, and with a good deal of verve. Very fine. On another London disc, Sir Adrian Boult conducts the London Philharmonic and the Paris Conservatory orchestras through Prokofiev's *Love of Three Oranges* and *L. K. jé*. We hear more of *Oranges* than what is generally encountered in most concert suites. But Prokofiev's music does wear thin. (Not even David Oistrakh on a recent Angel disc was able to breathe life into Prokofiev's D major Violin Sonata; and the disc is made even less valuable by the inclusion of a feeble and trivial piece of nonsense in the form of a violin sonata by Karen Khachatryan.)

Excerpts from Tchaikovsky's *Sleeping Beauty* fill a Capitol disc conducted by Manuel Rosenthal with the Orchestra of the Paris Opera. In such a great score one will always complain of excerpts missing from an abridgment (but surely less space could have been given to the *Waltz of the Flowers* and more to the first-act dances of the fairies). In any case, a good performance, even if the solo violin playing is not of a nature calculated to make Heifetz worry. Vox has a disc of overtures (Weber's big three, plus *Rosamunde*, *Ruy Blas* and *Fingal's Cave*) nicely conducted by Jonel Perlea and the Bamberg Symphony; and Westminster has Boult and the Philharmonic Promenade Orchestra in a complete Handel *Water Music*—a vigorous performance with some departures from the standard texts. M.G.M. presents a disc of unfamiliar music—Peggy Glanville-Hicks' *Sinfonia Pacifica* and *Three Gymnopédies*, and Carlos Surinach's *Hollywood Carnival*. The last-named is a clever film score for an animated cartoon. Glanville-Hicks' scores are smart and not very meaty. She relies too much on deliberate exoticisms and archaisms, and often they sound superimposed. Surinach leads the M.G.M. Chamber Orchestra on this disc.

Most of the recent keyboard discs come from Westminster, and one of those is really exciting—the first complete LP performance of Chabrier's *Pièces pittoresques*, played by Ginette Doyen. This is simply wonderful music, far in advance of its time (c. 1880), bubbling over with invention and atmosphere. Somewhat allied (nationally, at any rate) is the disc of piano music played for Westminster by Joerg Demus. The contents include the *Theme and Variations*, five *Impromptus* and a *Nocturne*. Here we have quiet, lovely music, far removed from the abrupt transitions and rhythmic drive of Chabrier. The other two Westminster discs are less interesting. Paul Badura-Skoda plays Schumann's *Symphonic Etudes* and *Kinderszenen* with a clear outline, and frequently with sensitivity, but never with any great degree of temperament. And in a piano recital disc devoted to Scarlatti, Bach, Mozart, Chopin and Schumann (again the *Kinderszenen*), Carlo Zecchi fails to convince anywhere except in the Schumann. How he can play the *Kinderszenen* with such style, and the Chopin and Mozart with such lack of style, is one of those great mysteries like why elevators go up but never come down.

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organ music, played by Walter Kraft comes from Vox (three discs). The composers he has selected are Pachelbel, Froberger, Muffat, Kerll, Speth, Kolb, Schneider and Maichelbeck. Kraft plays two organs, both in the church in Ottobueren. The instruments were built in 1766, restored in 1914. The tone is fairly heavy, unlike that of many baroque organs we have been hearing on records. Some of the music is dull going, though there is much of interest in the Pachelbel and Froberger works; and a flashy *Praeludium* by Carlmann Kolb is an exciting piece of virtuosity.

The Armenian String Quartet is represented on an Angel disc by Borodin's Quartet No. 2 and the Shostakovich Quartet No. 1. It is difficult to find much to admire

in these timid, flabby performances. Superior string playing is present on the Victor disc of Haydn's *Seven Last Words of Christ*, played by four instrumentalists of the Boston Symphony. Mercury has two extremely interesting discs of violin music played by Rafael Druian, accompanied by John Simms. Druian offers the four Violin Sonatas by Charles Ives and Quincy Porter's Sonata No. 2. The Ives sonatas are strange works that blend traditional with wildly experimental techniques. Charles Ives was at once a primitive and a sophisticate; a complex man who composed complex music. Much of it is not easy or grateful to hear, but the man was one of the originals of music and nobody before or after has written precisely like him.

## LETTER FROM FRANCE

By IGOR B. MASLOWSKI

OVER sixty prizes were awarded late last May by the Académie Charles Cros, one of France's two disc Academies—a record indeed. But, although a reviewer ironically wrote that it would have been perhaps simpler to list recordings that *did not* get a prize, one must admit that most of the above rewards were merited, this apparently confirming recent assertions that the French Record Industry is "producing more and better than ever". Of these awards, three went to Discophiles Français for records which have been only released recently and about which I have not spoken so far. Although moderately commercial, all three are of an unusually high artistic and technical level: they are Nicolas de Grigny's (1671-1703) *Five Hymns for Organ* by Marie-Claire Alain, now one of our leading organists; Brahms' *Magelone Romanzen*, Op. 33, which has never been performed previously, sung by R. Titz, baritone, R. Plumacher and H. Münch, contraltos, and W. Bohle; and Mozart's *Trios*, K.254, 542 and 564, by Lili Kraus, Willi Boskovsky and Nikolaus Hubner. Other distinguished D.F. recordings of the month include another superb Brahms disc: *Rinaldo* and *Psalm XIII*, Op. 27, by the Stuttgart Choral and Symphonic Ensemble under Marcel Couraud (with N. Pöld, tenor), and Mozart's Piano Concertos, K.271 and 466, by Lili Kraus and the Chamber Orchestra of the Wiener Konzerthaus under Boskovsky.

Pathé released a five-disc Chopin set which really became "the talk of the town", as it features the six winners of the 1955 International Chopin Contest in Warsaw: Adam Harasiewicz (Poland); Vladimir Askenazi (U.S.S.R.); Fu Tsung (China); Bernard Ringeissen (France); Naum Sztarkman and David Piperno (U.S.S.R.). Two Piano Concertos and nearly eight full sides of piano music were recorded on the spot by Polish engineers, then processed by Pathé technicians. Although all six winners are liable to become internationally reputed pianists, the three first named have already the stature of

mature artists (Askenazi has meanwhile won the First Prize at the 1956 Queen Elizabeth Contest in Brussels and looks like a potential Gilels or Rikhter). Listening to this set is really a thrilling experience.

Another gifted pianist, Samson François of France, has recorded for Columbia a sensitive version of Chopin's *Scherzi*. Other discs from Columbia include a dramatic performance by Eugenia Zareska, mezzo-soprano, of Moussorgsky's *The Nursery* and several other songs, whilst the Orchestre National under Cluytens present a powerful interpretation of Berlioz's "Symphonie Fantastique".

Phillips' June release is headed by the first complete recording of Franck's *Psyché* (all three movements are given) by the Netherlands Chamber Choir and The Hague P.O. under van Otterloo; an expert, gripping reading by Swiss pianist Karl Engel of Schubert's *Impromptus*, Op. 142; a superior performance by the Concertgebouw and van Beinum of Mendelssohn's "Italian" Symphony; and numerous recordings from America, amongst which is an unforgettable performance by Clifford Curzon and the Budapest Quartet of Brahms' Quartet No. 2, Op. 26.

Club Français du Disque offer a new (ninth!) recording of Beethoven's "Ninth" by the Gürzenich (Cologne) S.O. under Günter Wand, with Teresa Stich-Randall, Lore Fischer, Ferdinand Koch and Rudolf Watzke, which is to be rated among the best (it is nearest to Furtwängler's). Other C.F.D. discs are Vivaldi's *Gloria* by the Camera Milanese Choir and the Milano P.O. under Ennio Gerelli; Claude Helffer's virtuoso interpretation of Prokofiev's Second Piano Sonata, *Toccata* and *Visions Fugitives*; and, by the Radio-Geneva Chamber Orch. under Edmond Appia, with Germaine Vaucher-Clerc, harpsichord, a performance of Padre Soler's magnificent Quintet No. 3, coupled with Classical Songs from Spain by the Agrupacion Coral de Pamplona.

For Erato the St. Eustache Singers under the Rev. Emile Martin have recorded Palestrina's austere *Missa Lauda Sion* and

*Missa Aeterna Christi Munera*; and the Vocal Ensemble Ph. Caillard two discs of fifteenth and sixteenth century Easter and Christmas Motets, mostly first recordings.

Janacek's gripping *Mladi Suite* by the Radio Berlin Wind Sextet and *Fairy Tale*, a Sonata for 'cello and piano (Milos Sadlo and Hélène Boschi), are featured on a Chant du Monde disc. The same company have also issued an impressive though very much un-Beecham-like performance of the "Jupiter" Symphony by the Dresden S.O. under Fr. Konwitshcny, and a recording of "Forest Sounds".

From Véga come Mozart's three Harpsichord Concertos, K.107, in a competent, clear reading by Ruggero Gerlin and the Leclair Ensemble under J. F. Paillard, while La Pléiade offer "Music at the King's Chapel", a highly interesting Anthology of seventeenth century French Church Music (Charpentier, de Lalande, Couperin, etc.) by the Ensemble Marius Casadesus, with Jean Giraudeau, tenor, and Marcel Dupré, organ.

### Index and Binding, Volume XXXIII

The Index to Volume XXXIII will be available in July or August, price 2s. 6d. plus 4d. postage. Copies may be ordered in advance from 49 Ebrington Road, Kenton, Middlesex.

As before, arrangements have been made for the binding of this volume. The price, including Binding Case and Index, will be 22s. 6d. (or 20s. without Index). Copies for binding should be forwarded to reach our Trade Office at 11 Greek Street, London, W.1, by September 1st. Unless otherwise requested, copies will be bound without the advertisement pages. Readers who are forwarding copies and require us to supply the Index are requested to reserve a copy in advance to avoid disappointment.

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## INDEX TO REVIEWS

BARTOK	46
Quartets Nos. 3, 4, 5 and 6.....	
BEETHOVEN	42
Symphony No. 3.....	
Music for "Egmont".....	50
Quartet No. 15, Op. 132.....	47
BELLINI	52
Operatic Arias.....	
BERLIOZ	51
Les Nuits d'Ete.....	
BRAHMS	42
Symphony No. 4.....	
Sonata No. 3, Op. 5.....	49
Trio No. 1, Op. 8.....	47
Variations on a Theme of Haydn.....	42
BRUCKNER	43
Symphony No. 8.....	
BUXTEHUDE	48
Organ Pieces.....	
DAUDET	58
Le Petit Chose.....	
DEBUSSY	49
Children's Corner Suite.....	
Estampes.....	49
DVORAK	43
Concerto for 'Cello and Orchestra.....	
FALLA	51
El Amor Brujo.....	
FAURE	51
Requiem.....	
FRANCK	49
Final, Op. 21.....	
Grande piece symphonique, Op. 17.....	49
Priere, Op. 20.....	49
GLUCK	43
Flute Concerto in G.....	
"Orfeo et Euridice"—Dance of the Blessed Spirits.....	43
GOUNOD	48
Little Symphony in B flat.....	
HANDEL	43
Royal Fireworks Music.....	
MEYERBEER	44
Andante and Rondo Capriccioso, Op. 14.....	
MOZART	43
Andante for Flute and Orchestra in C.....	
"La Finta Semplice"—Complete.....	52
Mass in C, K.317.....	53
Concert of Arias—J. Vyvyan.....	52
Operatic Arias.....	52
Piano Works.....	49
Symphony No. 1.....	44
Symphony No. 6.....	44
Symphony No. 38.....	44
Symphony No. 39.....	44
PACHELBEL	48
Organ Pieces.....	
PROKOFIEV	45
"Lieutenant Kije"—Suite.....	
Overture on Hebrew Themes.....	44
Quartet No. 2, Op. 92.....	44
"A Summer's Day"—Suite.....	44
The Ugly Duckling.....	44
QUANTZ	43
Flute Concerto in C.....	
RACHMANINOV	45
Concerto No. 2.....	
Symphony No. 3.....	45
Vocalise, Op. 34.....	45
ROUSSEL	48
Quartet in D, Op. 45.....	
SCHUBERT	48
Eine kleine Trauermusik.....	
Minuet and Finale in F.....	48
Octet in F, Op. 166.....	48
SHOSTAKOVITCH	45
Symphony No. 9.....	
Violin Concerto, Op. 99.....	46
SIBELIUS	45
Symphony No. 4.....	
Symphony No. 5.....	45
STRAVINSKY	46
Cantata.....	
Symphony in C.....	46
SWEELINCK	50
Harpsichord pieces.....	

TCHAIKOVSKY	46
Piano Concerto No. 1.....	
VIRGIL	58
The Georgics.....	
VIERNE	50
Symphony No. 1—Finale only.....	
WEBER	44
Invitation to the Dance.....	
WIDOR	50
Symphony No. 5—Toccata only.....	

COLLECTIONS	55
Classical Reissues.....	
French Operatic Airs.....	54
Gipsy Music.....	58
Guitar Recital.....	50
Historical Reissues.....	57
Imported Records.....	55
Operatic Recital—Offenbach, Puccini, Rossini.....	54
Operatic Recital—Campora.....	55
Operatic Recital—del Monaco.....	54
Operatic Recital—Tebaldi.....	58

ANALYTICAL NOTES  
AND FIRST REVIEWS

By  
PAUL BRYANT : ROGER FISKE : TREVOR HARVEY  
PHILIP HOPE-WALLACE : MALCOLM MACDONALD : ANDREW PORTER  
ALEC ROBERTSON : LIONEL SALTER



## ORCHESTRAL

**BEETHOVEN. Symphony No. 3 in E flat major, "Eroica", Op. 55. Philharmonia Orchestra conducted by Otto Klemperer.** Columbia 33CX1346 (12 in., 39s. 7½d.).

Concertgebouw, Kleiber (4/51) LXT2546  
N.B.C., Toscanini (10/52) (H)ALP1008  
Philharmonia, Karajan (7/53) 33CX1046  
V.P.O., Furtwaengler (9/53) (H)ALP1060  
R.P.O., Beecham (1/54) 33CX1086  
N.Y. S.O., Walter (1/54) 33CX1117  
Vienna Pro Musica, Horenstein (8/54) PL3070  
Vienna Op., Schechen (8/54) WLP5216  
Berlin P.O., Kempen (12/54) ABL3013  
N.Y. Stadium S.O., Bernstein (1/55) AXTL1065

This is a great performance. And I do not mean the sort of performance you might hear quite often at, say, the Royal Festival Hall here in London, but one that only comes one's way very rarely. How wonderful to have it on a record. I found it profoundly satisfying from beginning to end and I know I shall never get tired of listening to it.

One could start describing it, listing some of its qualities and so on, but that would not really convey its greatness and I shall sum it up in a sentence shamelessly stolen from one of A.P.'s reviews last month. Writing about a quite different Beethoven performance, he said, "One's mind moves forward with the composer's, engrossed in the music". That is exactly it—and how many well-known conductors can give us that sort of experience? Of the other ten listed above, Toscanini could do it, of course, but his record was an unsatisfactory one. None of them, in my view, gets a performance and recording to equal this.

For the Columbia recording experts have played their part well. You might not call it a very forward recording, but it is clear yet full of warmth and depth, and it is absolutely honest. By that I mean that individual lines are heard without any apparent bringing forward by extra micro-

phones, a fault all too prevalent in present-day recording. I wish the gap between the first two movements could have been a little longer—one needs more time to "recover"—but I appreciate that the slow movement has been got on to this side complete (some versions break it) and that is a very great blessing. T.H.

**BRAHMS. Symphony No. 4 in E minor, Op. 98. Variations on a Theme by Haydn, Op. 56a. Philharmonia Promenade Orchestra conducted by Sir Adrian Boult.** Nixa NCL16003 (12 in., 39s. 7½d.).

Symphony No. 4 :  
L.S.O., Krips (11/50) LXT2517  
N.B.C. S.O., Toscanini (6/53) (H)ALP1029  
New York P.O., Walter (10/54) ABL3006  
N.Y. Stadium S.O., Bernstein (12/54) AXTL1066  
Berlin P.O., Jochum (10/55) DGM18183

Haydn Variations :  
V.P.O., Furtwaengler (11/52) (H)ALP1011  
Concertgebouw, Beinum (5/53) LXT2778  
N.B.C. S.O., Toscanini (12/54) (H)ALP1204  
Hague P.O., Otterloo (2/55) ABL4006  
Philharmonia, Klemperer (12/55) 33CX1241  
N.Y. Phil. S.O., Walter (4/56) ABL3095

More than most this symphony offers temptation to dally by the wayside; all four movements lay in wait for the conductor caught off his guard. Particularly, of course, the last—a passacaglia intensively exercises the craft of a composer in keeping the music going, and his best efforts may even then be nullified by an unsympathetic interpreter. Boult is very far from unsympathetic, but he does from time to time make it clear that the temptation of delay certainly exists; it is nearly given in to during the first movement, and again in the last. The second, however, is propelled firmly throughout; and everywhere, save perhaps for some surely rather too wavery oboe-playing, the orchestra is first-class.

There is, too, good recording, though rather harsh string tone and occasional roughness of sound distinguish it from the best. This leads me still to prefer to this and all other versions of the symphony that of Bruno Walter on Philips—a fine performance, with a rather richer recorded quality than that of the new disc. The best-recorded Brahms' Fourth of all is the D.G.G. version; but on it Jochum really does dally beyond endurance.

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 GOLD MEDAL LIGHT RECORDING OF THE MONTH"**

offers something that none of its competitors do—a fill-up. A fill-up of majestic stature, too: time was when the Haydn-Brahms Variations filled five sides on their own. Here they are played surely as well as they ever have been on record; from the theme itself onwards there is a rhythmic alertness in the playing which illuminates this most rhythmic of all Brahms's orchestral works. Perhaps the peak is reached in the fifth variation; this is quite marvellously played.

A day spent listening to six versions of the Brahms Fourth Symphony is not a day on which to offer any opinion of the relative merits of seven versions of the Haydn-Brahms Variations; but I cannot help believing that this new one ranks highly among its competitors. For the recording, like that of its parent symphony, is good, but with one distinct curiosity: it suddenly becomes of outstanding excellence during the four hundred and forty-ninth bar (I didn't count; my score is numbered). No doubt the effect, which is accompanied by increased volume, is due to a monitor seeking to help along in the wrong place Boult's crescendo; but whatever knob he twiddled was certainly the right one—for the last few pages of the Variations the slight harshness that I suggested separated the recorded quality of the symphony from the very best do so no longer. Such quality applied throughout the disc would indeed have made it a winner; as it is it is not far off.

M.M.

**BRUCKNER. Symphony No. 8 in C minor. Pro Musica Symphony, Vienna, conducted by Jascha Horenstein.** Vox PL9682-1/2 (two 12 in., 79s. 3d.).

Concertgebouw, Beinum (8/56) ABL3086-7

Only three months ago the excellent Philips version restored this Bruckner Eighth to the catalogues from which it had been for so many years absent. Now comes the Vox version, with a comparatively forward and resonant quality to the sound that was rather missing from the Philips. It is a material point, for Bruckner's climaxes are often loud and usually expansive; and even a slight sense of strain in the quality of sound can become wearisome.

On balance I believe that Horenstein directs a better performance, too, than van Beinum; but the differences here are more nebulous, and less easy of assessment. Horenstein uses the 1890 edition of the score, van Beinum the original of 1887, unpublished until 1939; but the differences are not material—1890 insisted on a few short cuts that are in any event arguably improvements. Though in themselves unimportant, however, the use of the cuts is perhaps symptomatic of a greater feeling for the shape of the whole on Horenstein's part—in his hands Bruckner seems less lethargic than in van Beinum's. Most is gained in the finale, but there are, too, some strong exceptions to the generalisation: in particular the Scherzo, of which Horenstein takes an extremely sombre, if not an entirely unconvincing view. And van Beinum

frequently has the advantage, too, of better solo wind-playing; though not, I think, of any better strings or brass in ensemble.

This slight preference for Horenstein's performance becomes quite a strong one for the new Vox version in general on consideration of its superior recording. But the issue for a potential buyer may still not be clear-cut, for I must point out one more difference: Vox expend four sides on the Bruckner, Philips three only, leaving one free to accommodate a further whole symphony—Schubert's Third, played very well indeed by van Beinum and the Concertgebouw, and with a recorded quality to match.

M.M.

**DVORAK. Concerto for 'Cello and Orchestra in B minor, Op. 104. Enrico Mainardi ('cello), Berlin Philharmonic Orchestra conducted by Fritz Lehmann. D.G.G. DGM 18236 (12 in., 39s. 7½d.).**

Nelsova, L.S.O., Krips (10/52) LXT2727  
Rostropovitch, Czech P.O., Talich

Janigro, Vienna Op., Dixon (5/53) LPM88-89  
Fournier, V.P.O., Kubelick (6/54) WLP6225  
Navarra, N.S.O., Schwarz (8/55) LXT2999  
Tortelier, Philharmonia, Sargent (7/55) CTL7000

(1/56) (H)ALP1300

The majority of the world's leading 'cellists have by now had their go at this concerto, as will be seen from the names above, and I cannot say that I think Mainardi emerges from the contest top of the list. It is, indeed, an oddly lethargic performance. I tried hard to get used to it, telling myself that there are more ways than one of playing a great work, but however much I tried I could not get away from the fact that this soloist is just not carrying out what Dvořák asks for in his score. If that is so, then it is no longer a matter of personal taste.

The 'cello's first entry is marked *risoluto* and if you look through his part for the first movement alone, you will find it scattered with directions that demand attack and power, as well, of course, as the many passages that want melting beauty. Where is there any *risoluto*? Where, for that matter, is the melting beauty, too, in this performance? That most lovely passage in the slow movement, where the solo 'cello falls gently downwards just after the woodwind—those who love this Concerto will know where I mean—as it is played here it is merely correct and dull. And then, a few moments later, the direction *molto appassionato* seems to mean nothing to Mainardi.

The late Fritz Lehmann and the splendid orchestra do their best to wake things up—the orchestral beginning of the Finale is marvellously played (and recorded)—but then comes the soloist's entry (*risoluto* is again the marking) and back we fall into the same colourless, tired playing.

Though several of the earlier issues are very well done indeed, for all round satisfaction in solo playing, orchestral accompaniment, and recording, I can find none so consistently fine as Tortelier with Sargent and the Philharmonia. Now there is a stylist!

T.H.

**GLUCK. Flute Concerto in G major. Dance of the Blessed Spirits from "Orfeo ed Euridice".**

**MOZART. Andante for Flute and Orchestra in C major, K.315.**

**QUANTZ. Flute Concerto in C major. Hubert Barwahser (flute), Vienna Symphony Orchestra conducted by Bernhard Paumgartner. Philips NBL5031 (12 in., 33s. 11½d.).**

Frederick the Great played the flute (a most admirable pastime for an active administrator—if more of the world's present administrators spent their evenings playing flute concertos of their own composition we should all be a lot better off). His chosen flute teacher was Johann Quantz, and if this G major Concerto is anything to go by, Frederick could not have chosen better; it is a most attractive work. In comparison, the Gluck concerto seems feeble; on that side of the disc we must await the *Orpheus* music and the Mozart for conviction of the flute's qualities.

These are, throughout, expounded entirely convincingly by Hubert Barwahser, who plays with commanding technique, the most lovely tone, and in a fine style. The orchestra is a little less happy: entirely acceptable in the Quantz, it seems a little dispirited on the reverse side of the disc. Certainly the harpsichordist must have lacked encouragement, for while in the Quantz concerto he underlines the end of each cadenza with both tonic and dominant harmonies before the orchestra's re-entry, in the Gluck he risks neither, and Barwahser's trills remain naked.

This could, however, have been a very happy record. But in the event it is not, for although the general standard of the recording is good there is, at times, an extraordinary background noise as of heavy traffic. The first cadenza of the Gluck is one of the prime sufferers; I cannot get this to sound like anything except Oxford Street at rush-hour with an improbably excellent itinerant flute player. I hope others may be more fortunate.

M.M.

**HANDEL. Music for the Royal Fireworks. Berlin Philharmonic Orchestra conducted by Fritz Lehmann. D.G.G. Archive AP13012 (10 in., 29s. 6d.).**

Comparison with the *Fireworks* of van Beinum on Decca or Sargent on H.M.V. is not called for here, since both of these were of the Harty arrangement, while the present disc is of—well, if not quite the original version, something approaching it. For the original, as rehearsed in Vauxhall Gardens before a crowd of 12,000 (who blocked London Bridge completely for three hours) and performed in Green Park on April 27th, 1749, to celebrate the peace of Aix-la-Chapelle, utilised a truly stupendous band of 40 trumpets, 20 horns, 16 oboes and as many bassoons, 8 pairs of kettledrums, 12 side-drums, a "proper number of fifes" and of serpents (which Handel later withdrew with the remark that it couldn't have been that serpent which seduced Eve). Not to mention the small cannon which fired single shots during the music. The score

however is content with trumpets, horns and oboes in threes, and bassoons and drums in pairs; to which were later added strings for performances in concert halls. Handel's many second and third thoughts on the score make it plain that he didn't care over-much what was done to the music so long as it sounded good. So when D.G.G.'s invaluable index card informs us that the Berlin Phil. at a strength of 65 was present for this recording, and our ears tell us that an organ is backing up the big tutti, we can be quite happy that for once this size of forces is not inappropriate.

This recording gives us the full suite—the Overture before the mammoth fireworks display and the five movements during the set pieces—with all repeats (lots of them, fortunately mostly marked by some change of orchestration). This helps to fill the 26 minutes, though the *Largo* of the Overture does seem very long like this; but even so, is a two-sided ten-inch disc the most economical format in which to present this work? So far as recording and performance standards go, however, this is a thoroughly enjoyable disc: the orchestra is lively and rhythmic, with delicacy when it is needed (a nice touch to take *La Réjouissance* quietly at first), and the brass in particular deserve special praise.

On one score only would I quarrel with this otherwise excellent issue, and it is unfortunately an important point—the old question of dots and double-dots. By doggedly playing exactly what is on paper (in the opening *Largo* and *La Réjouissance*, which are the only two movements affected), one voice of the orchestra constantly finds itself at loggerheads with a rhythmic detail in another—which wouldn't happen if the style of playing a French overture had been understood. For example, in bar 4 the playing of the last note by the brass and first violins should coincide with the second violins' final semiquaver D, not obliterate it by arriving just beforehand; similarly the D upbeat at the cadence at bar 7 must be a semiquaver, not a quaver; and so on. It's a simple enough principle to grasp; yet the great majority of recordings of eighteenth century music we get persist in making the same error. I wonder why.

L.S.

**MENDELSSOHN. Andante and Rondo Capriccioso, Op. 14.**

**WEBER. Invitation to the Dance. Willi Stech (piano), Hamburg Philharmonic State Orchestra conducted by Wal-Berg. Telefunken TM68046 (10 in., 19s. 6d.).**

Extraordinary recording prevents one from considering this record seriously. In the *Andante* of the Mendelssohn, for example, there is a perfectly normal orchestral acoustic: in comes the piano at the *Rondo* and, hey presto, everything is changed. The piano is now forward, no complaint about that, but a wicked recording conjurer has apparently whisked the orchestra off to the far end of an empty Harringay Arena or some such place. The same thing happens in the Weber. As the (anonymous) arrangement of this piece is sometimes near vulgar

and as the orchestral playing of the Weber opening and closing bars is entirely unimaginative, there is, I am afraid, not much to be said for the whole production. T.H.

**MOZART. Symphony No. 1 in E flat major, K.16. Symphony No. 6 in F major, K.43. Orchestre de Chambre des Concerts Lamoureux conducted by Pierre Colombo. London L'Oiseau-Lyre DL53008 (10 in., 29s. 6d.).**

This ten-inch disc fills up the gaps left by the two twelve-inchers of early Mozart symphonies which have been reviewed recently in these columns. It brings us the very first symphony of all, written in London when Mozart was eight, and one written in Vienna when he was eleven. This first symphony is given radiance by a startlingly beautiful slow movement in C minor (about which the sleeve note is mildly and stupidly disparaging). It includes Mozart's first use of the four-note theme that opens the finale of the "Jupiter", but much more surprising is the boy's ability to write a movement with real feeling in it based on a mood rather than on tunes. The rest of the music on this disc is not especially interesting, and its limitations are shown up by the fact that the conductor does the first repeat of every movement; frankly this music has not the staying power for repeats. Probably the repeats were made to pad out the sides, but mathematically-minded readers will have noticed that two symphonies on a ten-inch disc are not such good value as the four that were given us on each of the twelve-inch. Also I do not think the playing is quite as good as that on the larger records (conducted by Louis de Froment); the finale of K.16 is decidedly rough. However, if you want this music, you will want it for historical reasons, or because you "collect" Mozart good, bad and indifferent; in which case you will find the performances more than adequate, and the quality excellent.

R.F.

**MOZART. Symphony No. 38 in D major, K.504, "Prague". Symphony No. 39 in E flat major, K.543. Bamberg Symphony Orchestra conducted by Joseph Keilberth. Telefunken LGX66054 (12 in., 39s. 7½d.).**

*Symphony No. 38*  
Suisse, Ansermet (10/51) LXT2814  
R.P.O., Beecham (1/54) 38CX1105  
Glyndebourne, Gui (3/54) (H)ALP1114  
L.S.O., Solti (11/54) LXT2946  
Chicago S.O., Kubelik (5/55) (H)ALP1239  
Berlin P.O., Markevitch (10/55) DGM18176  
V.P.O., Boehm (3/56) LXT5111

*Symphony No. 39:*  
L.S.O., Krips (6/52) LXT2689  
Glyndebourne, Gui (10/54) (H)ALP1155

Carefully rehearsed performances, well executed, and richly recorded; but there is a heaviness in the conductor's approach which keeps the music on the ground. The final result is worthy, but pedestrian. Solti, Beecham, Gui, in that order, remain choices for the "Prague"; and Gui's E flat Symphony has a wit, grace and vivacity not to be found in the new version. Strange that this symphony should be relatively so little recorded.

A.P.

**PROKOFIEV. Suite: A Summer's Day. The Ugly Duckling. Overture on Hebrew Themes. Françoise Ogeas (soprano), Orchestre du Théâtre des Champs Elysées conducted by André Jouve. London Ducretet-Thomson DTL93084 (12 in., 39s. 7½d.).**

*Overture on Hebrew Themes:*  
N.Y. Scholarship Winners, Mitropoulos (12/54) AXTL1054

This disc adds to our knowledge of Prokofiev's music, though it is probable that only *The Ugly Duckling* is of much significance. The *Overture on Hebrew Themes* is an attractive enough piece in its straightforward way, but anyone who expects the *Summer Lay Suite*, written for children, to be anything like another *Peter and the Wolf* will be greatly disappointed.

This Suite of short pieces comes from a larger number originally written for piano in 1935. This was only two years before Prokofiev wrote the ever-enchanting *Peter*, but it cannot be said that he had then found the happy vein that makes that piece so well-loved by children. Indeed, I have never thought the Suite suitable for a children's concert and certainly this insensitive performance will not commend it to them through the gramophone. André Jouve does not seem to be interested in making anything of the little pieces; and, subtle touches apart, the speed at which he conducts the *andante tenero* of *Evening* is neither *andante* nor tender.

Luckily the works on the other side fare better. The responsibility for *The Ugly Duckling* (which dates right back to 1914 and is based on Andersen's tale) falls heavily on the singer, who has to sustain the piece right from start to finish. This Françoise Ogeas sings admirably, always with vitality and with the great variety of treatment that so long a vocal piece wants. The orchestral part seems to have awakened the conductor's interest and this seems to me a very successful performance. Incidentally, I gather that Decca are wisely issuing the text in both French and English, something which most of us, unfamiliar as this music is, will need.

The *Overture on Hebrew Themes* was originally written (in 1920) for clarinet, string quartet and piano, and it is in that form that it is played in the alternative version listed above. Here we have the orchestral version in a perfectly lively and efficient performance.

As to recording, the balance in the Suite is by no means faultless, though whose fault that is, I wouldn't like to say. The *Overture* is acceptable, except for a too-near clarinet at the start. Balance between singer and orchestra in the vocal piece is excellent. This is, in fact, a disc of variable quality, both in performance and in recording, but I would recommend it to those who want to know more of Prokofiev, if only for the very convincing performance of the outstanding music on the disc, *The Ugly Duckling*. T.H.

**THE CLASSICAL LP  
CATALOGUE FOR JUNE, 1956,  
IS NOW ON SALE**



**PROKOFIEV. Lieutenant Kijé—Incidental Music, Op. 66.** Royal Philharmonic Orchestra conducted by Efreim Kurtz.

**SHOSTAKOVITCH. Symphony No. 9.** New York Philharmonic Symphony Orchestra conducted by Efreim Kurtz. Philips ABL3117 (12 in., 38s. 3d.).

The 9th Symphony of Shostakovich has its first LP issue in this country, which makes its appearance the more welcome. For the most part it gets a very alert performance and praise would be unreserved were it not for the recording (and some of the playing) in the second movement. This is a not-very-slow movement—it is marked *moderato*—which begins with a long clarinet solo, the player of which has been put so near a microphone that not only is the sound right out of orchestral proportion, but you can actually hear him snatching breaths. After some of the longer phrases and since a rather slow speed is chosen, the thing becomes almost agonising to listen to! I promise you I was not sitting with my head in the speaker, trying to find things to complain about. When I first played the record I was right over the other side of a quite large room and my thoughts were far from considering the player's breathing.

I have rubbed this in at some length because it is merely an extreme instance of something one finds all too often in some present-day records, the seizing of any chance to bring the woodwind forward, quite regardless of their proper place and balance in the orchestra. There is a very great danger that our ears get used to this sort of thing and come to accept it and that is why it is up to critics to be on the alert and never to let an instance pass. As in this case the clarinetist seems to be a very dull player, the result is particularly tiresome.

The Symphony's attractive lively movements are well recorded in general and, as I said, the playing is excellent. But if you set your volume control to keep that clarinet solo down to something like its marking of *p*, the rest of the record is then hopelessly low in level. This one thing becomes, in fact, a serious blemish on a record that would otherwise be most welcome, particularly as on the reverse side we have an extremely good performance of the delightful *Lieutenant Kijé Suite*. This, it will be noted, was recorded over here, the other side is American. The Royal Philharmonic Orchestra on this comparative showing is just that bit a better orchestra than the New York Philharmonic and the recording is excellent. T.H.

**RACHMANINOV. Symphony No. 3 in A minor, Op. 44. Vocalise, Op. 34. No. 14.** Philadelphia Orchestra conducted by Eugene Ormandy. Philips ABL3111 (12 in., 38s. 3d.).

*Symphony No. 3:*  
U.S.S.R. S.O., Golovanov (2/54) LPM37-38  
B.B.C. S.O., Sargent (4/54) (H)ALP1118

It is worth remembering that the time that passed between the composition of Rachmaninov's two surviving symphonies (for No. 1 was a total failure) was far longer

than the numbers 2 and 3 would suggest, the second dating from 1906, the third from as late as 1936. The second is far nearer to the ever-popular second Piano Concerto, which it followed by only five years: but thirty years on from that brought the composer to a considerably different style—many would say, to music of far greater importance. I hope that those who are meeting this symphony for the first time will remember those thirty years and be ready to enjoy new qualities in the work. Not that the passion and the grand sweep are missing—this composer could never neglect his heart: but there is now a taut vigour in much of the music, the orchestration is more experienced, contrapuntal skill is more evident. There is rather less heart and a great deal more head. It is a fine symphony and there are now two fine performances from which to choose. (The Supraphon issue listed above does not begin to compete and is not currently available.)

Philips, as so often, give you more for your money, for the H.M.V. disc contains only the Symphony. I enjoyed Ormandy's performance in every way. He gets fine vigour from his orchestra, a good sweep of strings and sensitivity, when each of those qualities is required. The recording is good, even if the high violins tend to be shrill, and altogether you will not go wrong with this record—and you will have the *Vocalise* into the bargain.

Yet I must say that if I were not considering money or did not particularly want the *Vocalise*, then I should just go for the Sargent disc. The more athletic bits are every bit as athletic as Ormandy makes them, the sweep of strings is increased by the warmth of H.M.V.'s recording, and there are other moments where I think Sargent gives the music more character. The work, we know, is a favourite of his and his performance shows that he loves it.

It is still fair to emphasise that you won't go wrong with the new disc, especially as the "encore", the *Vocalise* gets a very tender performance in what must surely be its best form. At least, I haven't heard it in its original, vocal version, but A.R. says he prefers it in its arrangement for violin and piano: if that is so, then all the orchestral violins, playing most persuasively, must surely make it the more affecting.

T.H.

**RACHMANINOV. Concerto No. 2 in C minor, Op. 18. Andor Foldes** (piano), Berlin Philharmonic Orchestra conducted by Leopold Ludwig. D.G.G. DGM18190 (12 in., 39s. 7½d.).

Katchen, N.S.O., Fistoulari (8/51) LXT2505  
Lympany, Philharmonia, Malko (11/53) (H)CLP1007  
Anda, Philharmonia, Galliers (9/54) 39CX1143  
de Groot, Hague P.O., Otterloo (12/54) ABL2014  
Farnadi, Vienna Op., Scherchen (1/55) WLP6103  
Pennario, St. Louis S.O., Golschmann (10/55) CTL7093  
Curzon, L.P.O., Boult (6/56) LXT5178  
Frugoni, Pro Musica, Byrns (6/56) PL9650

This is a performance of somewhat intellectual cast, with less-than-average rubato; many will find it a little insensitive at times. But Andor Foldes seems to me to have real quality as a pianist, and he holds my interest even when I do not quite agree

with what he is doing. His technique is exemplary, and much of the playing on this disc is very competent, though no one could call it heartfelt. The recording produces the effect of a performance heard rather far back in the hall. This is not unpleasant; indeed for most of us it is much more realistic than the front-row-of-the-stalls effect to be found on so many records. But I must confess that the Curzon-Boult disc which I reviewed last month is altogether more exciting, with its more immediate balance and more romantic interpretation. Also the Berlin Philharmonic play their music without much conviction, almost as though they did not know it very well. In short this record does not quite carry the guns to compete with the three or four best in the list above. R.F.

**SIBELIUS. Symphony No. 4 in A minor, Op. 63. Symphony No. 5 in E flat major, Op. 82.** Philadelphia Orchestra conducted by Eugene Ormandy. Philips ABL3084 (12 in., 38s. 3d.).

*Symphony No. 4:*  
Philharmonia, Karajan (5/54) 39CX1125  
L.S.O., Collins (12/54) LXT2992  
*Symphony No. 5:*  
Danish Rad. Orch., Tuxen (11/52) LXT2744  
Philharmonia, Karajan (9/53) 39CX1047  
L.S.O., Collins (1/55) LXT5038

Philips habitually space their records economically; on this occasion the economy, welcome enough in itself, results also in a very distinct musical advantage. Neither the Sibelius Fourth or Fifth symphonies have lacked good versions, but they have lacked effectively-spaced ones—in each case it has always been necessary to turn the record for the symphony's finale, and then to jump up hastily to avoid the fill-up.

Now each symphony is presented happily complete on a single side. Nor is that the only reason for taking a favourable view of the new disc: Ormandy and the Philadelphia Orchestra play the two works with a warm intensity that suits at least the Fifth Symphony very well. Only, here, in the third movement does there seem to be some lack of impetus: it is in danger of sounding dull. Elsewhere there is impulse and to spare. So there is in the Fourth Symphony, but here the warmth may perhaps be thought to be not so entirely effective—the Sibelius iceberg seems sometimes to be in danger of melting. Here it is the second movement that seems to be the least effectively dealt with; there should, I think, shine through any performance at least a veiled hint of this movement's scherzo origin, but Ormandy holds the leash too hard. Through both symphonies, however, shines one major virtue: a weight and intensity of string tone that illuminates the texture of the music.

The recording is both warm and brilliant, and the necessarily close spacing appears to have no ill-effects. There is, however, an unhappy degree of background noise, varying in places from entirely negligible to a mild roar; this discourages me from recommending the disc without reservation. Also discouraging (from this angle!) is the excellence of many of the competitors: on



his Columbia disc Karajan gives to the Fourth Symphony all the intensity you could wish for, completing the second side with *Tapiola*; and Collins does not seem to me to be at all so far behind, if you should happen to prefer *Pohjola's Daughter* to *Tapiola*. In the Fifth Symphony a really first-class recording leads me in any event to prefer Collins, who completes his Decca disc with Sibelius's *Night Ride and Sunrise*. The combined musical and economic advantages of the spacing of the new Philips record are, however, strong ones; I do not at all envy readers their personal decision. M.M.

**SHOSTAKOVITCH. Violin Concerto, Op. 99. David Oistrakh** (violin), **Philharmonic - Symphony Orchestra of New York** conducted by **Dimitri Mitropoulos**. Philips ABL3101 (12 in., 38s. 3d.).

This new violin concerto of Shostakovich's presents a marked contrast to his only previous venture into the field of the concerto—the piano-and-trumpet piece of 1933, a slight, "amusing" work of no great pretensions. The fact is that after a sensational start, an unsettled and variable development, and several brushes with officialdom, Shostakovich seems now suddenly to be maturing into a composer of true international stature; and this concerto represents the same high level of accomplishment as the much-praised Tenth Symphony (with which, as Malcolm Rayment points out in his sleeve-note, there is a slight thematic link). It is a work of symphonic scale (36 minutes), original in its four-movement design, and ranging from profundity to dazzling brilliance—the last movement took the audience by storm at the first London performance last February, and had to be encored. Written last year for David Oistrakh (who has so far been the soloist on every occasion), the concerto naturally calls on his qualities of virtuosity backed by solid musicianship. The former is certainly much in demand: the work is of formidable difficulty, especially in the *Scherzo*, but never for one moment does Oistrakh lose that effortlessness which is a hallmark of his mastery. His playing here is magnificent, and he is admirably supported by Mitropoulos and the orchestra, though the engineers have magnified the violin above life-size.

The most distinguished movement of this concerto, to my mind, is the lyrical *Nocturne* with which it begins. The orchestration is unusual (the orchestra itself includes no trumpets or trombones, though there are triple woodwind, a tuba, celesta and harp), and in the ensuing *Scherzo* most ingenious in colour. This boisterously exuberant movement, calling for virtuosity to the *nth* degree, is followed by a tense and elegiac *Passacaglia*, out of which grows a cadenza which eventually leads to the brittle, sparkingly vivacious finale. It may be rash to make a prophecy on the basis of only a couple of hearings, but I feel that this concerto will make its mark as one of the most outstanding of our generation. L.S.

**TCHAIKOVSKY. Concerto No. 1 in B flat minor, Op. 23. Paul Badura-Skoda** (piano), **Philharmonic Promenade Orchestra** conducted by **Sir Adrian Boult**. Nixa NCL16013 (12 in., 39s. 7½d.).

Curzon, New S.O., Szell (1/51) LXT2559  
Solomon, Philharmonia, Dobrowen (10/52) (H)CLP1001  
Bruchhollerie, V. Philharmonia, Moralt (7/53) PL7720  
Anda, Philharmonia, Galliera (11/54) 33CX1156  
Farnadi, Vienna Op., Scherchen (2/55) WLP5309  
Uninsky, Hague P.O., Otterloo (3/56) ABR4020  
Cherkassky, Berlin P.O., Ludwig (5/55) DGM18013  
Bachauer, New London Orch., Sherman (9/55) (H)CLP1049  
Katchen, L.S.O., Gamba LXT5164

Nothing here to upset former preferences: Cherkassky for a really bewitching performance, Anda if you think Cherkassky too wayward. This is Tchaikovsky straight, without the glitter or the glamour, the swelling phrase, or the throbbing pulse. The accompaniment is stodgy, the recording clear but not alluring. This is judging by the highest standards—those of the best versions already available—but no other standards are relevant. A.P.

(It is hoped the new Katchen version will be available for review next month.—ED.)

**STRAVINSKY. Symphony in C. Cleveland Orchestra** conducted by **Igor Stravinsky. Cantata. Jennie Tourel** (mezzo-soprano), **Hughes Cuenod** (tenor), **Members of the New York Concert Choir** directed by **Margaret Hillis, Philharmonic Chamber Ensemble** conducted by **Igor Stravinsky**. Philips ABL3108 (12 in., 38s. 3d.).

Like the *Symphony of Psalms*, Stravinsky's Symphony in C was written for a great American orchestra's fiftieth anniversary; and as in the former case, it turned out one of his finest achievements. This work was "composed to the glory of God and inscribed to the Chicago Symphony Orchestra" in 1940, and is (appropriately enough, for an anniversary) optimistic in tone, with all Stravinsky's cunning in construction and in instrumental effect. From the outset we are introduced to the chattering repeated-note figures which he has made peculiarly his own, and the manipulation of the note-pattern B-C-G should be watched throughout. The *Larghetto* is a (dare one say?) charming movement in chamber style, with various instruments used solo; the lively *Scherzo* has great metrical variety (in contrast to the first movement, which is solidly in duple time), and finishes in a fugue with a gay stretto. The finale, after a sombre introduction largely for two low-lying bassoons, is a vehement *alla breve* exploiting scale figurations: a return of the slow introduction is followed by a fugato, and finally the speed slackens right down for haunting echoes of the opening, repeated fragments which (as in the *Symphony of Psalms*) have great poignancy. The performance under the composer, and the recording, are alike excellent.

With the *Cantata* of 1952, based on

anonymous fifteenth and sixteenth century English lyrics, we are on much more questionable ground. Here is a more rarefied cerebral atmosphere, with a deliberately planned monotony—Stravinsky has always believed in the mesmeric power of sheer repetition, from *Les Noces* onwards—and a superabundance of canonic virtuosity which is likely to leave the mere listener (as distinct from the score-reader) cold. The choir is first-rate in the *Lyke-wake Dirge* which provides the framework of the cantata, but Jennie Tourel is harsh and (presumably purposely) syllabic in her singing of the rite *The maidens came*, and Hughes Cuenod, in his long solo *To-morrow shall be my dancing day*, makes the listener uncomfortable by singing just below pitch throughout. I must admit to deriving very little pleasure from this side. P.B.

## CHAMBER MUSIC

**BARTOK. String Quartets—Vol. II. Quartet No. 3. Quartet No. 4. Vegh String Quartet.** Columbia 33CX1267 (12 in., 39s. 7½d.).

**BARTOK. Quartets Nos. 3 and 4. Juilliard String Quartet.** Philips ABL3112 (12 in., 38s. 3d.).

**BARTOK. Quartets Nos. 5 and 6. Juilliard String Quartet.** Philips ABL3093 (12 in., 38s. 3d.).

The Philips issue of Bartók's six String Quartets is now complete; the parallel Columbia issue still has one disc to run, though it should not be too long in arriving. L.S. reviewed the Juilliard Quartet's issue of Nos. 1 and 2 last December, and the present reviewer considered the similar disc by the Vegh Quartet in April—reaching the unsatisfactory conclusion that Vegh's account of No. 1 was preferable (largely on account of the better recording), but that the Juilliard scored in No. 2, by being more warm and lyrical. Further hearings confirmed a very slight preference for the Philips issue, if one is forced to make a straight recommendation: but the choice is a difficult one.

In Nos. 3 and 4 the choice is still more difficult, for in a sense there are fewer interpretative problems involved here. Bartók's scores are so meticulously marked that he leaves nothing to chance and little to individual sensibilities; the difficulties are executive rather than interpretative, and so two absolutely first-rate ensembles, such as we are concerned with here, must perforce arrive at much the same result.

The Third Quartet of 1927 is the shortest of the series (about 17 minutes), a one-movement work divided into four parts: First, Second, Recapitulation of First, and Coda. The Fourth, dating from the following year, is in five movements, planned symmetrically around a centre, with I and V, and II and IV, based on the same thematic material. Both of these works are very much concerned with form, and since they date from Bartók's most dissonant period, they are likely to prove the hardest going of the series for the Bartók beginner. He should try to get hold of Hal-sey Stevens's excellent study of Bartók's



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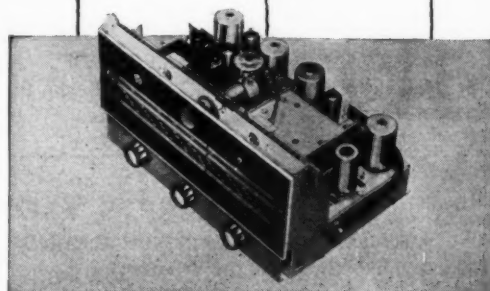
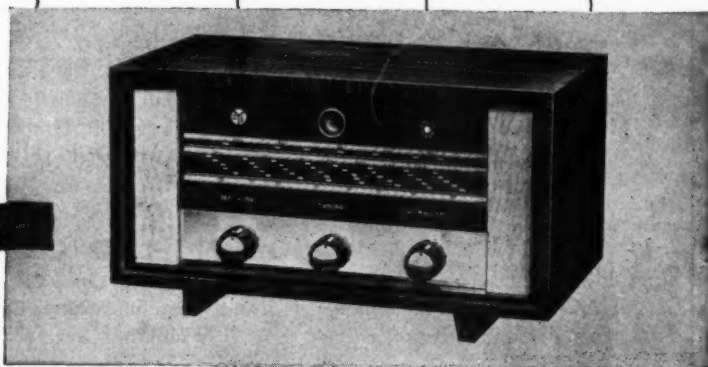
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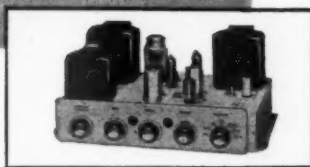
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music (Oxford University Press). The scores, too, are available from Universal. The works are so clean-cut in form that at each hearing they present fewer difficulties; and once the form is grasped, and the ear stops wondering what can be coming next, the rewards become increasingly rich.

The Fourth Quartet is one of the least well recorded in the Philips series, and for this work I definitely prefer the Veghs. Not only in point of recorded quality, however; they actually play a little more cleanly than their rivals, with crisper ensemble and a sharper articulation of the tricky little figures. The Juilliard 'cellist (A. Winograd) is a more eloquent soloist in rhapsodic utterances of the solo movement, and observes the composer's phrasing marks a little more scrupulously; but the sound of the sustained accompaniment chords is unsatisfactory in this recording: in the Columbia the sudden glowing into life as *vibrato* succeeds *non vibrato* is beautifully realised. The ending of this movement is unconvincing in the Philips version: the long B fading away on the first violin sounds squeaky, and grows shaky at the last moment. The treatment of the first Scherzo is slightly heavier in the Juilliard version; they produce a galloping effect, where the Veghs have Mendelssohnian lightness. One textual point: in bar 45 of the fourth movement (page 39 in the miniature score) either first or second violin (or both?) produces a "snapped" pizzicato on the A, the first note, not called for by the score. The Juilliards play this as written.

For the Third Quartet, however, the Juilliards would be my first choice. Sometimes, with the Veghs, one feels that they are turning a bright searchlight on the music, revealing its strength, but doing away with shadows and half-tones. The opening of No. 3 is softer, slower and more mysterious in the Juilliard performance. At figure 11 of the first movement the *lento* steals in with altogether more magical effect. And while in principle I do not altogether object to joining together tapes so as to obtain a first-rate and unflawed performance, it is essential that the listener should not be made aware that this is being done. The ear can attune itself to pre-echoes (there are three faint ones in the Philips disc), even to pops or splutters, provided that they are not too bad. But when the listener has forced on him too obvious signs of tape-joins, then he may suddenly rebel at what seems to be a "sham" performance. The tape-editing of No. 3 in the Vegh performance(s) is not as good as it should be. A join three bars before the Second Part (foot of page 8 in the miniature score) cuts the viola entry free of the first violin's octave G, which should overlap it. In the Recapitulation there are three places, rests, where the studio atmosphere is cut right out, and as a result the whole performance goes quite dead: the last bar of page 29, just before figure 6 on page 30, and before the *più lento* two staves lower.

All the same, if forced once more to a straight choice, I think I should decide for the Columbia disc. Barring the points mentioned, it is extremely well recorded:

better than the Philips in No. 3, much better in No. 4.

The Juilliard Nos. 5 and 6 must obviously wait for consideration until the comparative disc is available; but rashly, I would opine that the performances could hardly be bettered (those who heard the Third Programme broadcasts by this Quartet will agree); and the recording is very good. Those who want these titles at once will certainly be getting their money's worth from the record. A.P.

**BEETHOVEN. Quartet No. 15 in A minor, Op. 132. Budapest String Quartet.** Philips ABL3132 (12 in., 38s. 3d.).

Pascal Quartet  
Griller Quartet

(11/58) CLP1213  
(7/61) LXT2573

Technically this is the best recording of Beethoven's A minor quartet that is available. The balance of the four instruments is near-perfect, while the quality of the sound is wonderfully realistic, with just the right amount of resonance to give the music a glow of warmth. The quality of the Decca recording is remarkably good too, the pressing submitted for comparison being technically superior to the original 1951 pressing. The technicians could naturally do nothing to offset the leader's overprominence as compared with the other three players, but I don't wish to exaggerate this defect; it is very slight. The Pascal players are quite definitely too near the microphone, and the result is a shrill quality which is somewhat unpleasant in some of the louder passages. This is a great pity, for of these three excellent performances the Pascal's is, I think, the best. They seem to feel the music more intensely than the other groups. This is especially noticeable in the slow movement, which they start at 32 crotchets to a minute—as compared with 34 by the Grillers and 42 by the Budapest Quartet. Now at 42 intensity is very nearly out of the question. The Budapest people play this sublime music so casually that no sense of strain is communicated to the listener, and in my view a sense of strain is part and parcel of this particular piece of music; it *must* be something of an ordeal for the listener. I am not of course suggesting that correct tempo alone can convey the full content of this music, but it is at least symptomatic of the players' intentions. The Pascal quartet seem to me to be well inside this extremely difficult music, the Budapest Quartet well outside, while the Grillers at least have a foot or two inside the door, rough though their playing sometimes is. In the contrasting *andante* section of this movement (*Neue Kraft fühlend*) it is usual to play the quavers of the three-eight at about the same tempo as the quavers (supposing there had been any) of the preceding *adagio*; this may not be on paper a convincing interpretation of the words *adagio* and *andante*, but it works, and at least it is more convincing than what happens on the Budapest disc. Here the players have taken the *adagio* so fast they have to take the quavers considerably slower when they come to the *andante*, and this cannot be right.

I have spent some time on this movement because it is the centre-piece of this

wonderful quartet. I must add that in the other movements the Budapest Quartet produce some beautiful smooth playing. The drone trio in the second movement is deliciously done. The Pascal people may give a somewhat better performance, but you may well feel that the splendid quality of the new record compensates for this.

R.F.

**BRAHMS. Trio No. 1 in B major, Op. 8. Isaac Stern (violin), Pablo Casals (cello), Dame Myra Hess (piano).** Philips ABL3113 (12 in., 38s. 3d.). Recorded at the Casals Festival at Prades.

Trio di Trieste (4/54) LXT2901  
Fournier, Janigro, Badura-Skoda (1/56) WLP5237  
Rubinstein, Helfetz, Feuermann (6/55) (H)BLP1056

Let us be quite clear what this record is and what it isn't. Most discs are made by artists who record and re-record in a truly appalling state of nervous tension, obsessed all the time with the thought that if they make the slightest slip they will have to do that bit again. The original purpose of instrumental music was to provide those musically inclined with an enjoyable occupation, but there is seldom much enjoyment apparent in recording studios, at any rate where soloists are concerned. This new record of Brahms's first piano trio does sound as though the players were enjoying themselves. It was made at a public concert at Prades, Casals's home near the Spanish border in Southern France, and it sounds like what it is: music-making for pleasure by three very great artists who have not perhaps rehearsed quite long enough either to tidy up all the ends, or to lose any of their enthusiasm for the music. There is a reality about this performance that is disarming. In the last movement the pianist momentarily gets a whole beat in front of the violin, in several places the 'cellist adds a vocal refrain, people in the audience cough, there are little imperfections of ensemble here and there, but the music is alive, relaxed, enjoyed by the players and enjoyable to the listener. And you are there, in the audience, listening. The first movement lacks the tautness that the Trio di Trieste bring to it; it is not really *con brio*. But it has a large, warm tranquillity that is pleasurable, to me at any rate. Perhaps the scherzo might go a shade faster, but then the Trio di Trieste have had months more rehearsal together in which to achieve their extra speed. The last movement is really magnificent; despite the occasional untidinesses, the music takes wing and soars to the heavens. This surely is in the best tradition of music-making. And the balance and quality generally are surprisingly good for a public performance. R.F.

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**GOUNOD. Little Symphony in B flat for Wind Instruments.**

**SCHUBERT. Eine Kleine Trauermusik. Minuet and Finale in F major for Wind Octet. Ensemble d'Instruments à Vent Pierre Poulteau.** Decca LXT5172 (12 in., 39s. 7½d.).

Gounod's *Little Symphony*, a product of his sedate old age, must be the most entirely harmless wind ensemble music ever written. Its four conventionally balanced movements never for one moment cease to be entirely mellifluous, an effect to which notably good scoring contributes. Venturesomeness is limited to some hunting-horn effects in the scherzo; agreeableness is unlimited. If it all sounds rather like a good military band playing the *Mireille* selection on a hot summer's afternoon, why, then, there are many worse things to be doing on a hot summer's afternoon than listening to a good military band playing the *Mireille* selection.

The agreeable effect does not stem entirely from the virtues of the music itself, for the performance, too, is very polished and stylish, and the recording is in the very top class. So performance and recording are for the other side of the disc, but the romantically wobbling horn playing so ideal for the Gounod is shown to be less good effect in the more powerful Schubert *Trauermusik*. The substantial first section of this is actually for two horns unaccompanied, an exacting ordeal through which the two players of the Poulteau Ensemble come entirely unscathed, technically. The second section poses a minor mystery: it is apparently, for two each of oboes, clarinets, horns, and bassoons (the flautist of the label does not seem to play), but the only Schubert *Trauermusik* in E flat minor I can find listed is for quite a different combination. Perhaps the sleeve-note will make clear whether it is an arrangement of this other work that is recorded; the label does not.

The Minuet and Finale are believed to be part of a complete Wind Octet, now partially lost; perhaps not a matter for any great regret—these two surviving movements are dullish, and Schubert writes consistently for the first oboe at a pitch high enough to tire the listener's ear.

Nobody's ear could possibly be tired by the Gounod symphony; if willing to take his pleasures easily he must surely enjoy that side of the record enormously. M.M.

**PROKOFIEV. String Quartet No. 2 in F major, Op. 92.**

**ROUSSEL. String Quartet in D major, Op. 45. Loewenguth Quartet, Paris.** D.G.G. DGM18249 (12 in., 39s. 7½d.).

*Prokofiev Quartet:*  
Hollywood Quartet (4/52) CTL7016  
Italian Quartet (12/55) 39CX1296

Triple representation on records is good going for a work which is heard only rarely in the concert room—though why the Prokofiev isn't more frequently played I can't think, unless it's a reluctance on the part of the concert-going public to venture much beyond the familiar classics. But this particular quartet is very easy on the ear (it was designed for popular consumption in

Russia in 1941, which guarantees as much), and the composer's use of Caucasian folk material brings an attractive exotic flavour to orthodox quartet writing. The easy grace and balance of the first and second movements—the latter successfully combining slow movement and a dance-like scherzo—are perhaps not fully maintained in the finale, which after repeated hearings still strikes me as being unsatisfactory structurally, though its material is felicitous enough. On the grounds of recording quality, this new issue is without question superior to its predecessors (the Columbia was a great disappointment in this regard), being bright and clear, with just the right amount of reverberation. As to performance, the Loewenguth Quartet, though it does not quite match the Hollywood team in subtlety, plays well and with plenty of vivacity. In the finale, however, zestful as it is, there is slightly more sense of effort than in the rival version; and in the first *Allegro* the Loewenguth, like the Italian Quartet, just misses the forward impulse through an excess of *pesante* playing.

The ensemble's straightforward, clear-cut style exactly suits the Roussel on the other side—a little-known work dating from 1932 (not 1935, as the sleeve-note has it). No French composer has less sentimentality in his music, or more virility; and the players here bring out to the full the vigour and the nervous tension of this uncompromising and characteristic work. The invigoratingly brilliant scherzo recalls that of the Third Symphony, completed just previously; and the finale shows an unrivalled mastery of fugal resource. Roussel is an acquired taste in all his works, not least in this mordant quartet; but it is a taste one's palate finally relishes. L.S.

**SCHUBERT. Octet in F major, Op. 166.**

**Members of the Berlin Philharmonic Orchestra.** D.G.G. DGM 18285 (12 in., 39s. 7½d.).

Wlach, etc., and V. Konserthaus Quartet (1/54) WLP5004  
Vienna Octet (2/55) LXT2983

Of the existing versions of the Schubert Octet I preferred the Decca to the Nixa, principally on account of a superior tonal quality of both playing and recording. But it was not perfect; and now comes a new version which very nearly is.

The Berlin players do play this work most beautifully—while very willing to linger, as Schubert himself must surely have liked to do, over the more leisurely sections (the Adagio, for example), they bring to the others a vitality which has been missing from the previous LP versions. The Scherzo and the Finale go quite miraculously well; and the Variations, as they get into their stride, gain much from such an impulse. And individual felicities abound beyond possibility of listing: perfectly blended wind tone joins with the most admirable quartet playing, on a foundation of bass tone almost without buzz.

The leisureliness of the Adagio involves that second movement exclusively sharing side one of the record with the opening movement. This is in itself, of course, no

hardship at all, but it does mean that the remaining four movements are hard put to it to be accommodated on side two. Accommodation has been found by a stinginess in repeat-making, which is of only small account on record; and, less happily, by almost eliminating breaks between movements—here I think an extra five seconds to each break would have been a great musical improvement for only a very small total extension of the side's playing time. But let us in any event be grateful that D.G.G. have departed from their normal policy sufficiently to consider a twenty-seven-minute side at all, and thus allow us the Octet complete on one disc.

For they have allowed themselves no deterioration of recorded quality; this is round, clear, and quite brilliant enough for the particular job in hand. It is also perfectly balanced, but for two isolated unhappineses: a dozen bars from the end of the Adagio the horn is far too loud, and when the Finale reverts at the end to the music of its own slow introduction the first violin is far too soft. That a leader should thus need prodding is symptomatic, actually, of the abundant virtues of this disc; it offers superlative chamber music playing, most beautifully recorded. M.M.

**INSTRUMENTAL**

**BUXTEHUDE. Prelude in F major; Fugue in F major; Prelude, Fugue and Chaconne in C major. Partita, "Auf meinen lieben Gott". Prelude and Fugue in F major.**

**PACHELBEL. Toccata in D minor. Variations from the Partita—"Was Gott tut, das ist wohlgetan". Chorale Prelude: "Vom Himmel hoch, da komm ich her." Toccata in C major. Toccata in E minor. Chorale Prelude: "Wie schön leuchtet der Morgenstern." E. Power Biggs (organ). Philips ABL3110 (12 in., 38s. 3d.).**

Last September D.S. waxed enthusiastically over a disc of pieces by Sweelinck and Buxtehude recorded by Power Biggs on a tour he made of various European organs, old and new. The present disc, though issued so belatedly, marks the completion of the tour, with Pachelbel on German organs and Buxtehude on Scandinavian, and is every whit as attractive. The recording technicians have done wonders in capturing so faithfully the tone of the various instruments in a great assortment of acoustic conditions, and the result, quite apart from the musical value of the works chosen (to which Mr. Biggs does complete justice), makes a fascinating insight into the organ-builder's art.

This part of the tour begins with two eighteenth century German instruments—the glorious Gabler in Weingarten (of which the case, too, is a beautiful Rococo specimen) and the equally fine Stumm brothers in Amorbach. The first, built in 1737, "gave so much satisfaction that the monks, who were very rich, presented him

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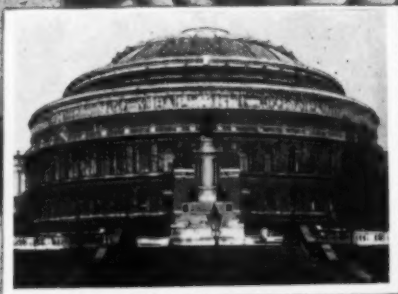
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with 6,666 florins above his charge, being an additional florin for each pipe in the organ". The latter (behind which are heard the bells of the Abbey Church at one place) has a wonderfully airy *fortissimo* in the chromatic variation of *Was Gott tut*; and there is an extraordinary sound in another variation from what is probably the Nasart and Terz together (full specifications, by the way, are given for all the instruments). The occasional sound of the tracker action is not at all disturbing, but actually adds character. Then come two very modern (1948 and 1952) Steinmeyers in Nuremberg and Heidelberg; after which we have two items almost worth the price of the record by themselves—the E minor *Toccata* and *Wie schön leuchtet der Morgenstern* played on early (1780s) Schnitger organs in Steinkirchen (this one is familiar to British listeners through Geraint Jones's recordings) and Neuenfelde respectively. I find these last two quite enchanting: why did organ builders here ever forsake such models?

The first Buxtehude *Prelude in F* is played on the famous St. Jacobi organ in Lübeck, to which young Johann Sebastian Bach tramped in order to hear the older master. It is a fine rich sound, and more than holds its own against the Danish State Radio organ by Marcussen, on which the following *Fugue* is played. This, curiously enough, emerges the least successfully on this disc: the bass is boomy, and there are all kinds of unwanted resonances here and there. Another Marcussen instrument, that in the Oskarskyrkan in Stockholm, is used for the noble *Prelude, Fugue and Chaconne* (some strange pedal reeds here) and the *Auf meinen lieben Gott* partita. It is easy to understand how works such as this last must have influenced Bach: the moving simplicity of the opening of this chorale prelude, and the gradual increase in complexity, are both immensely effective and extremely affecting. The finale *Prelude and Fugue in F* is played on another Marcussen, this time in Sorø (Denmark)—a mellow-toned organ with a brilliant range of colour. So often do organ records seem designed to appeal to organists alone that the appearance of this most interesting disc is all the more to be welcomed. P.B.

**BRAHMS. Sonata No. 3 in F minor, Op. 5. Solomon** (piano). H.M.V. ALP1358 (12 in., 39s. 7½d.).

Katchen (7/50) LK4012  
Fischer (10/53) (H)BLP1017  
Badura-Skoda (3/55) WLP5245

This is an impressive performance, but less so than Katchen's. What is missing (and what we find in the rival version) is a really big-scale command, a feeling that the interpreter has the whole of this vast sonata securely in hand from first page to last. One does not feel a driving impulse in the Solomon reading, as in the Katchen, which always carries the listener forward with the music. Solomon's treatment of the melody in the Andante is rather brittle, and the awkwardly written climax does not quite come off. The Scherzo really calls for bigger, more turbulent playing.

The recording is very successful. That of the Decca is old, and though the actual

piano tone is good, there is troublesome surface. Perhaps the company should try to improve the quality—or, indeed, invite Mr. Katchen to make a new recording, for as we know from London recitals, the F minor Sonata is one of the outstanding pieces in his repertory. A.P.

**DEBUSSY. Estampes. Children's Corner Suite. Albert Ferber** (piano). London Ducretet-Thomson EL93078 (10in., 29s. 6½d.).

*Children's Corner Suite:*  
Gieseking (6/53) 33C1014  
Spagnolo (7/55) LW 5187  
*Estampes:*  
Gieseking (3/54) 33CX1137

I enjoyed this record. Ferber plays these two Debussy suites more impersonally than Gieseking, and it depends on your taste whether or not you prefer the music this way. Gieseking uses more pedal, is more impressionistic, less brittle. I thought that Ferber played *Doctor Gradus ad Parnassum* in "The Children's Corner Suite" rather too fast; after all the music is only *Modéré-mment animé*. He makes the middle of *The Snow* in *Dancing* suddenly exciting, whereas Gieseking preserves the dreamy mood of the opening; I rather like it Ferber's way, even though the music sounds more like Janacek than Debussy. He does not, I think, make enough contrast between the louds and the softs in the *Gollywog's Cakewalk*. I am sure Debussy wanted very sharp contrasts here; Gieseking has caught the humour of this piece with rather more certainty. In *Estampes* Ferber's playing is much more akin to Gianoli's than to Gieseking's. These clean, impersonal performances suit *Le jardin sous la pluie* admirably, but Gieseking stands alone in capturing the languid Spanish atmosphere of *Soirée dans Grenade*. Ferber enjoys excellent piano quality, rather better than that on the Gieseking discs, and the cover design is entrancing. This is an attractive coupling. R.F.

**FRANCK. Final, Op. 21. Prière, Op. 20. Grand Pièce Symphonique, Op. 17. Jean Langlais** (organ). London Ducretet-Thomson DTL93071 (12 in., 39s. 7½d.). Recorded at the Organ of César Franck, Sainte Clotilde, Paris.

The organ is more precisely surely that of Cavaillé-Coll, who built it. But Franck certainly held an appointment as its player, and so the instrument is probably the ideal choice for these pieces, written in the early days of that appointment. Written in the forty-year-old Franck's early days as a composer, too; the plainness of style, dissociated from the chromatic and personal harmony to which it was later fitted, may have been a virtue when much of the Parisian surrounding music was actually insincere, but seems rather desperately unexciting to-day. The repetitive *Final* perhaps displays early Franck at his worst, the reposeful *Prière* at his best; the *Grand Pièce Symphonique* is a large sonata-type structure which at least qualifies as "interesting". But the ecstasies of the sleeve-note writer I cannot share.

For the performance and recording, on the other hand, it is very easy to have

great admiration; Jean Langlais plays extremely fluently in music not by any means always laid out for the player's ease. The Cavaillé-Coll organ, too, adds to the feeling of fluency by a remarkably good blend of tone, which has the great added historical virtue of being self-evidently the precise type of blend for which Franck intended the pieces in the first place.

The building is resonant, but that has not dissuaded the recorders from capturing cleanly the sound of the organ. When we have fought long, loudly, and at last getting on for successfully to persuade companies into allowing long enough silences between movements on LP, it seems almost churlish to mention the one drawback of the recording: in the *Grand Pièce Symphonique* much too long a gap between movements—where harmonically they are clearly intended to follow immediately on one another (only the first and last movements in this work come to a self-contained conclusion). On all other counts, the music is presented very well indeed. M.M.

**MOZART. Piano Works—Vol. IX.**

**Sonata in F major, K.332. Sonata in C major, K.545. Eight Variations in A major, K.460. Twelve Variations in E flat major, K.354. Fantasy in C minor, K.396. Walter Gieseking** (piano). Columbia 33CX1358 (12 in., 39s. 7½d.).

There are three very interesting works here. The E flat Variations, K.354, are twelve on "Je suis Lindor", the air which Dezède composed for Count Almaviva in *Le Barbier de Séville*, a set which Mozart wrote in Paris in 1778. They remained a favourite concert piece of his for over ten years, and this is not surprising, for they are brilliant, dashing, tender and poetic. Gieseking flattens them out very much in his performance, and I prefer Artur Balsam's account on Nixa CLP1405.

In the C minor Fantasia, K.396 (1782)—the exposition by Mozart, planned as the first movement of a violin sonata, the development and recapitulation by the Abbé Stadler—the pianist is again astonishingly unmoved by the drama of this extraordinary music.

The early set of variations of K.460 suit this style of his better, for they are, to quote Professor Dent's translation of *Don Giovanni*, "Extra dry, like Sarti's music". And indeed this A major set is on the same theme, the aria "Come un' agnello" from Sarti's *Fra i due litiganti*, which we know from the Supper Scene of *Don Giovanni*. But soon Mozart breaks free of theme and renders it almost unrecognisable in common time.

The first movement of the little C major Sonata "for beginners" is attractively poised, and despite some notes snipped rather short, really very good. But the treatment of the wonderful G major melody of the Andante (cousin to "Dalla sua pace") is dry; there are little inflexions in the rhythm, but the dynamic range is as unvarying as that of a music box. The buoyant, springing theme which opens the



F major Sonata sounds perfectly lifeless, but suddenly the Adagio seems to catch Gieseck's imagination. But the finale is less interesting.

The recording throughout is admirable. But if only Gieseck had brought to Mozart the sort of imaginative insight that he has applied to Ravel and Debussy! A.P.

**SWEELINCK. Fantasia Chromatica. Toccata. Fantasia in the Manner of an Echo. Variations on Secular Tunes and Dances: Von der Fortuna werd' ich getrieben** (three variations); **Mein junges Leben hat ein End** (six variations); **Est-ce Mars** (seven variations); **Balletto del Granduca. Helma Elsner** (harpsichord). Vox PL9270 (12 in., 39s. 7½d.).

Sweelinck was the great Dutch contemporary of our own Orlando Gibbons and John Bull, and many a text-book has mentioned him as one of the first great composers for the keyboard, though authors rarely show a first-hand knowledge of his music. Here is a record that will bridge the gap for many of us, splendid music most expertly played, and I will not pretend that I knew much of it before. Sweelinck was equally famous as organist and as harpsichordist, and it is usually hard to tell for which instrument he is writing; no doubt he himself played most of this music on either. Side 1 (Fantasias and Toccatas) is perhaps more organic and shows some Italian influence (Frescobaldi also wrote chromatic fantasias and toccatas), whereas side 2 (mostly variations on what I take to be folk-tunes) suggests the influence of the English virginalists, in particular of William Byrd; these latter pieces were presumably for harpsichord, and I may add that, like Byrd's variations, they are both ingenious and beautiful. (*Mein junges Leben*, the Balletto and one of the Toccatas listed above have been recorded on Dutch organs by E. Power Biggs.)

Helma Elsner registers this music in a way that would have been out of the question in Sweelinck's day; at times she almost orchestrates it with her dextrous use of the two manuals, and frequent snatches of 4 ft. or 16 ft. tone. This is not, perhaps, a style that will please purists, but people who are not quite sure whether they like the harpsichord or not may well be converted to it by these exciting variations in tone quality. Sweelinck of course calls for two manuals in his Fantasy in the Manner of an Echo—though not immediately; at first the "echo" is between parts moving canonically, and only quite late in the piece are there echo effects of the more usual kind. But he would not have expected or attempted the very elaborate type of registration used on this record, which in any case would have been impossible with hand-operated stops. I am happy to report that Miss Elsner ignores the many changes of tempo given in the over-edited versions of this music brought out in Holland between the wars; she keeps a steady tempo, and has excellent technique. Of its kind the playing is very good. So for the most part is the recording. The instrument

sounds like a real harpsichord, with none of that suggestion that the thing is right up against your ear-hole so common on records. Unfortunately, there seem to be traces of "wow" in the latter half of side two, but I would still recommend this record to anyone prepared to listen to something quite out of the ordinary and of very real value as music. R.F.

**VIERNE. Symphony No. 1, Op. 14—Finale.**

**WIDOR. Symphony No. 5, Op. 42—Toccata. E. Power Biggs** (organ). Recorded on the organ of Symphony Hall, Boston. Philips NBE11030 (7 in., 11s. 10d.).

A record almost exclusively for organ-fanciers: for it cannot be claimed that either of these two war-horses is of any great musical significance. They are both, in fact, very much of a muchness in style and layout, and call for big-scale treatment on a large modern organ. This they get in these assured performances by the popular American player, which are very clearly reproduced. Nevertheless Mr. Biggs gives an impression of rather joyless efficiency, as if (justifiably) he found the empty grandiosity of the music a bit of a bore. P.B.

**GUITAR RECITAL. Pavanas (Sanz). Minueto (Sor). Dos Mazurcas (Tarrega). Romantico y el abejorro (Pujol). Serenata Espanola (Malais) Danza V (Granados). Asturias (Albéniz). Antonio Francisco Serra** (guitar). Felsted SDL86044 (10 in., 22s. 7½d.).

This is very good guitar playing. Perhaps a very occasional muffed phrase, or an absence of the last degree of sparkle in the phrasing separate it from the very best; but Serra uses a wide variety of tone-colour, and also manages to avoid many of the mechanical noises-off of the guitar with a quite unusual degree of success.

The enjoyability of the result is heightened by the choice of programme: ten inches long, all Spanish, and commendably varied Spanish, even where the dance rhythms seem, in title, unexpected. A Spanish minuet, on this showing, is more fluid in tempo than the parent dance; a Spanish mazurka I don't remember ever having encountered before, though after hearing Tarrega's pair I would certainly willingly do so again. The familiar Granados and, particularly, the Albéniz do however provide the high-spots; they fittingly conclude a well-arranged programme that is, into the bargain, quite impeccably recorded. M.M.

#### **Pye-Barbirolli**

As announced last month (p. 22) Sir John Barbirolli is now recording for Pye. In fact, a special company has been formed named Pye-Barbirolli, of which Sir John is a director. The idea behind this unique move is that Pye's relations with Sir John will be as partners and not as a company hiring an artist. Sir John will have a very free hand and a big programme of recordings is already planned.

## CHORAL AND SONG

**BEETHOVEN. Music for Egmont: Overture; Die Trommel gerühret; Entr'acte Music I; Entr'acte Music II; Freudvoll und leidvoll; Entr'acte Music III; Entr'acte Music IV; Death of Clärchen; Melodrama; Symphony of Victory. Magda Laszlo** (soprano), Vienna State Opera Orchestra conducted by Hermann Scherchen. London Ducretet-Thomson DTL93085 (12 in., 39s. 7½d.).

This is an extraordinarily stirring issue. Listening to the *Egmont* music, here recorded in its entirety for the first time, is not an experience one will easily forget. How overwhelming a stage performance of the play, with Beethoven's music, must be.

Goethe published *Egmont* in 1788. The first performance was given in Weimar in 1796, but in a version revised by Schiller, with the role of the Regent, Margaret of Parma, and the Vision of Clärchen, a most important part of the play, cut. The first performance of the tragedy in its proper form was given in 1814, with the music that Beethoven had composed four years previously.

"We need only read *Egmont*", Eckermann once remarked to Goethe, "to know what you think [of the French Revolution]. I know no German piece in which the freedom of the people is more strongly advocated". No wonder that such a subject inspired Beethoven, in 1810, to write incidental music "for pure love of the poem". It was a theme after his own heart: a hero who dies to free his people from oppression, an heroic woman, a daughter of the people, fired with the same ideals.

The music is an integral part of the play, called for by Goethe in his stage directions. Clärchen sings her first song, "Die Trommel gerühret", at her first appearance, and reveals her spirited, heroic nature in this "Soldatenliedchen, mein Leibstück". She sings "Freudvoll und leidvoll" in the third act; it expresses her love for Egmont. Her mother has small opinion of it—"Lass das Heiopoepio!" she exclaims crossly—but Clärchen protests that it's a fine song: often she has rocked a grown-up child to sleep with it. And we can agree that it is a fine song.

Meanwhile the Overture has given us a microcosm of the drama—describing the sufferings of a people oppressed, the hero who will sacrifice his life to achieve their freedom, and the woman who loves him. It ends, as does the play, with a "Victory Symphony". The Entr'actes continue the mood of noble heroism. II, known from a Weingartner recording, is the most beautiful, based on a theme that recalls Leonore from *Fidelio*. And so we reach the last two scenes, where the music has an integral part to play. *Clärchen's Tod*, also recorded by Weingartner, is indicated thus by the Goethe: Clärchen, knowing that Count Egmont is imprisoned, has gone off alone to her room: "the scene is unchanged for a moment; music signifying the death of Clärchen begins, the lamps flame up for one instant, and then go



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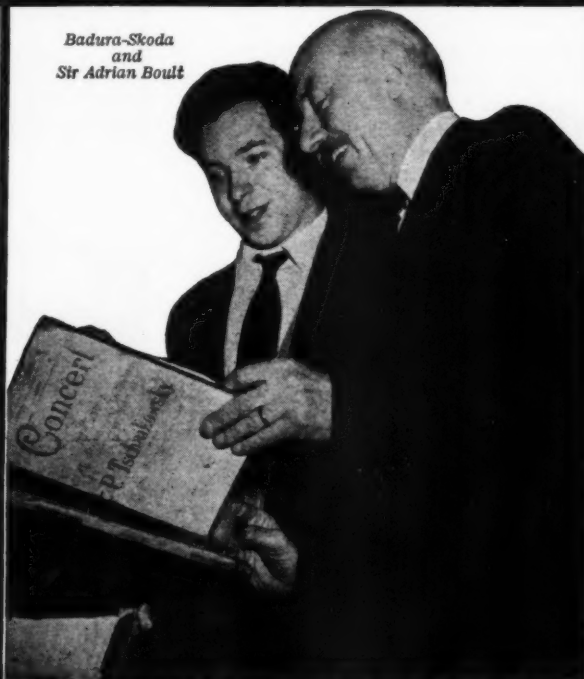
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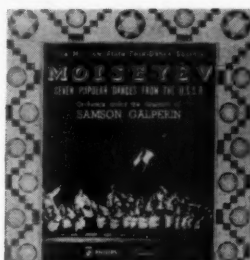
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out. The scene dissolves to show us Egmont's prison cell".

Schlegel remarked that "the deepest and most moving pathos is to be found in *Egmont*, but in the conclusion this tragedy is far removed from the external world to the domain of an ideal soul-music". The present recording includes the final scene of the play, from Egmont's Shakespearean invocation of sleep ("Süsser Schlaf") to the close. Most reprehensibly, the name of the actor who recites Egmont is omitted on the label. Goethe specifies that music is to accompany Egmont's invocation, and also the vision that follows it: the prison walls dissolve, the Goddess of Freedom appears, with the features of Clärchen, and greets the sentenced Egmont as a conqueror. The vision fades with the morning light, and in an heroic monologue Egmont apostrophises the people of the Netherlandish provinces, whose rallying to overthrow Spanish tyranny has been thus revealed to him. The distant drums of the executioners come nearer and nearer, the stage fills with soldiers; the curtain falls as Egmont is led off, but at the same moment the triumphant strains of the "Victory Symphony" ring out.

All this inspired some of Beethoven's finest music, composed in the temper of the "Eroica" and *Fidelio*, but not so insistent in its own right as to overstep its function of being incidental music. Hermann Scherchen, always a vivid conductor, gives a fine performance with the Vienna orchestra: theatrical in a good sense, impassioned, noble, and so well recorded that we can appreciate the expressive power of Beethoven's remarkable scoring. Magda Laszlo sings her first song with mettle, and treats the second in the right sort of way, even though it seems to lie uncomfortably in her voice. The anonymous Egmont declaims in best Burgtheater style. It helps to have the words of the final scene before one; and in case the sleeve (which has not reached me) should fail to give them, readers might like to know that *Egmont*, in the Reclam edition, is obtainable in this country for 1s. 3d. Eulenburg do a miniature score of the music (4s. 6d.). A.P.

P.S. I see from the Schwann LP Catalogue that the part of Egmont is played by the Burgtheater actor Fred Liewehr.

**FALLA. El Amor Brujo. Marina de Gabarain** (mezzo - soprano), **Orchestre de la Suisse Romande** conducted by **Ernest Ansermet**. Decca LX3151 (10 in., 29s. 6½d.).

Iriarte, Conservatoire, Argentina (1/53) 33C1004  
Eustrati, Berlin P.O., Lehmann (4/55) DGM18177  
Rivadineira, Madrid S.O., Branco (2/56) DTL93010

I am positively embarrassed by the general excellence of these four records, and find myself quite unable to pick the winner. I suppose the decisive factor is price, and that means a photo-finish between D.G.G. (with some of the *Three-Cornered Hat* dances on the back) and London Ducretet-Thomson (with *Master Peter's Puppet Show* on the back); these two all-Falla discs are definitely better value for money than the old Columbia or the new Decca, both

10 inch and offering only the one work. The quality of sound on the D.G.G. is so superlative that a choice should be easy enough, but the trouble is that the soloist on this German recording is by some distance the least satisfactory of the four. She has a bit of a wobble and seems slightly less at home with the music than her three Spanish rivals, all of whom make some attempt at singing in that hard *cante hondo* style that I for one find so attractive. I think too that Frietas Branco, like his singer, is more inside the idiom than Lehmann, but the quality on his version, good though it is, cannot compete with that on the D.G.G. disc.

Now for the two 10 inch discs, and that at long last brings me to the new Decca recording. Ansermet is not, like Argenta, a Spaniard, but he has been living with this music ever since Falla wrote it, and he gives a most beautiful performance. His is the most expressive and lovely interpretation of the seven-eight movement (the "Pantomima") and he also enjoys a technically impeccable recording; it even has the edge on the D.G.G. Every detail is clear (including some that are not clear on the other discs) and at the same time there is an aura of resonance that makes the sound rich and full. Marina de Gabarain sings with almost operatic fervour, and in some ways I prefer the less dramatised, more "folky", singing of Miss Iriarte. But Miss Gabarain is very good too, and there are good reasons for this sort of interpretation. She is, I think, just a shade too near the microphone, just as the singer on the Madrid recording is just a shade too far away. But generally speaking, if only the new Decca version were on one side of a 12 inch it would be the best buy of the lot. As it is, I must leave the choice to you, adding that if you can acquire any of these four records, you'll have some very enjoyable listening in front of you. R.F.

**BERLIOZ. Les Nuits d'Été, Op. 7 (a). La Captive, Op. 12. Le Jeune Pâtre Breton, Op. 13, No. 4. Zaïde, Op. 19, No. 1 (b). Eleanor Steber** (soprano), **Symphony Orchestra** conducted by (a) **Dimitri Mitropoulos**, (b) **Jean Morel**. Philips NBL5029 (12 in., 33s. 11½d.).

The great attraction of this record over Decca LXT2605, on which Suzanne Danco sings the *Nuits d'Été* with the Cincinnati Symphony Orchestra under Thor Johnson, is the inclusion of three long, and very beautiful, orchestral songs as well as the better known cycle.

*La Captive* is Berlioz's haunting setting of the Victor Hugo poem:

Si je n'étais pas captive,  
J'aimerais ce pays,

in the revised orchestral version which Berlioz made in . . . well, everyone knows the difficulty of finding exact dates in musical reference books: Grove gives 1832 for the piano version, and 1834 for the revision, and Barzun, respectively, 1832 and 1848! The poet of *Le jeune pâtre breton*, not mentioned in the Grove catalogue or by Barzun, is Julien-Auguste-Pelagie Brizeux, and the sleeve gives the opus number as 13,

No. 4. Also from the sleeve we learn that the poet of *Zaïde* is Roger de Beauvoir, and the opus number 19, No. 1. (13 and 19 are both missing opus numbers in Grove.)

*La Captive* is probably the most familiar of these songs; but all three display the composer's genius. *Le jeune pâtre breton* is sung by a shepherd who goes out in the evening and sings across the mountain to his beloved Anna, who in turn has led out her black goats. *Zaïde* is a brilliant bolero, in which the singer recalls in darting quick turns of phrase her beloved Granada. These three songs are accompanied by Jean Morel, and as we should expect, the playing is in most beautiful style. But alas, what has happened to Eleanor Steber, and the purity of her high tones? Here they sound strangled, uncertain, impure.

The same thing happens in *Les Nuits d'Été*. Here and there the voice that we knew and admired still shines out: she can attack high soft notes most beautifully (the last "Reviens" in *Absence*, for example); but most of the time she sounds comfortable only in the mezzo range. In *Le Spectre de la Rose* there are some very unhappy A flats.

Dimitri Mitropoulos's accompaniment to the cycle is strangely unidiomatic. *Villanelle* is slow and heavy; true, the speed is crotchet 96 as marked in the score, but surely this tempo is inconsistent with *allegretto*?

*Sur les lagunes* is also too slow, actually quaver 88 instead of the marked 138. *Absence* is also taken slower than the metronome marking, *L'île inconnue* at dotted crotchet 80, not 96. Both conductor and singer give a literal and scrupulous reading of the notes, taking care over note-values, but the total effect is unidiomatic and lifeless. This, coupled with Miss Steber's vocal malaise and her occasionally uncertain command of French, makes Suzanne Danco's version of the cycle a more obvious first choice. Still, there are things to enjoy in the new disc: especially some lovely tone in the mezzo range in *La Captive*. The three extra songs would make a welcome 45 issue.

The sleeve, most admirably, prints all the words. The recording of *Les Nuits d'Été* is at once distant and resonant; it is as if the listener were sitting at the very back of a large empty hall. The other three songs are more successfully recorded. A.P.

**FAURE. Requiem, Op. 48. Françoise Ogeas** (soprano), **Bernard Demigny** (baritone), **J. Baudry-Godard** (organ), **Chorus of La Radio-Télévision Française, Orchestre du Théâtre des Champs Élysées** conducted by **D. E. Inghelbrecht. Cantique de Racine; Madrigal, Op. 35. Pavane, Op. 50. Chorus and Orchestre du Théâtre des Champs Élysées** conducted by **D. E. Inghelbrecht**. London Ducretet-Thomson DTL93083 (12 in., 39s. 7½d.).

*Requiem*:  
Chrytens (5/54) 33CX1145  
Concert Arts, Slatkin (6/54) CTL7050  
Lamoureux, Fournet (11/54) ABR4012  
Suisse, Ansermet (4/56) LXT5158

This fifth recording of Fauré's *Requiem* has many good points, a prayerful atmosphere, an excellent choir and orchestral

accompaniment, and a satisfactory baritone soloist; but it suffers from some disconcerting changes of level, a rather noisy surface, and a variable balance, and so does not seriously challenge the Decca disc. Thus, the voices of the tenors, at their entry alone in the opening "Requiem aeternam", reach us as from a great distance, while the sopranos lead at "Te decet hymnus" is at the proper level. The balance is poor when they join together in the *Offertory* and, later in this movement, the string basses blanket those of the choir, whose vocal line they double. Balance is good in the *Sanctus*, but the *Hosanna in excelsis* is too loud in relation to what has gone before—as if volume control was suddenly turned up. Françoise Ogeas has the right kind of voice for *Pie Jesu*, but seems to be unaware that it is a profoundly moving prayer. The tempo here sounds a bit hurried and the voice distant.

Bernard Demigny sings his solo parts with good tone, dignity and fine enunciation. In *Paradisum* is well done, but I noticed that the scoring in this last movement, which differs a little from that used in the other four recordings, includes a celesta. Was this not the case in the 78 Chanteurs de Lyons issue, and does anyone know if Fauré himself made two versions of the movement?

The *Cantique de Racine*, which acts as a link between the *Requiem* and the secular pieces that follow, is a setting, for mixed chorus and harmonium and strings, of a devotional poem written by Racine towards the end of his life. Fauré's music hovers on the edge of religiosity, but does not fall over and ends with a lovely cadence. The *Madrigal*, with words by Armand Silvestre and the melody adapted from a chorale made familiar by Bach, *Aus tiefer Noth Schrei' ich zu Dir* (Out of the depths I cry to Thee), is enchanting, however shocking we may find the prayerful church melody being ironically used, as Professor Suckling says in his book on the composer, for "the implorings of love". (The reverse process is not, however, thought shocking, as witness one of the most famous of all chorales, *O Haupt voll Blut und Wunden*, the tune of which was originally a pretty little love song.)

The last piece on the disc is the well-known and enchanting *Pavane* (so much more effective when its optional chorus part is used) which was introduced into the *Masques et Bergamasques* incidental music.

These three pieces are all performed in good style and the balance in them is excellent. A.R.

**MOZART. Concert aria for Soprano and Orchestra—Ah, se in ciel, K.538. Et incarnatus est** from "Mass in C minor," K.427. **Alleluia** from Motet "Exultate Jubilate," K.165. **Jennifer Vyvyan** (soprano), **London Philharmonic Orchestra** conducted by **Peter Maag**. Decca LW5247 (10 in., 19s. 6d.).

The text of "Ah, se in ciel, benigne stelle" comes from Metastasio's *L'eroe cinese* (The Chinese hero) and is a plea to

the friendly stars by a lovesick girl to allow her lover to stay with her, or else she will die. Mozart's music, however, might just as well be set to any other text for the aria is simply a brilliant vocal concerto, the last thing of the kind he composed for his sister-in-law, Aloisia Lange (née Weber), and, in Einstein's view, "striking evidence that his emotional relation to the fatal lady was entirely at an end".

If the choice of the words was, in the circumstances, cynical, the vocal writing gave Aloisia plenty of opportunity to exhibit her virtuosity. The aria does not seem to be a "natural" for Jennifer Vyvyan, and though she copes well with its technical demands, such a piece needs to be sung with more *panache* and with more perfect control over the difficult repeated high Cs. The florid passages are, on the whole, clearly done and the singer poises the long held high notes beautifully.

She is, I feel, much better suited to "Et incarnatus est" from the C minor Mass and has the advantage here of much more sensitive accompanying, by Peter Maag and the L.P.O., than Teresa Stich-Randall was given in the complete recording of the Mass (Philips ABR4043-4: 2/56). Mr. Maag at once establishes the right mood and the singer beautifully reproduces it.

About the only criticism to be made of her moving performance is that the chromatic phrase, once repeated, five bars before the cadenza is too slack in tone.

The *Alleluia* is sung without sufficient spiritual exaltation, though well done in other respects. Recording and balance are good. A.R.

**MOZART. Mass in C major, K.317, "Coronation Mass". Maria Stader** (soprano), **Sieglinde Wagner** (contralto), **Helmut Krebs** (tenor), **Joseph Greindl** (bass), **St. Hedwigs Cathedral Choir**, Chorus Master: **Dr. Karl Forster**, **Berlin Philharmonic Orchestra** conducted by **Igor Markevitch**. D.G.G. DG16096 (10 in., 29s. 6½d.).

London Mozart Choir, Blech (2/56) (H)CLP1031 This recording of Mozart's "Coronation Mass" has a better acoustic and is fuller in sound than the H.M.V. one but the performance, though excellent, is rather too strenuous and slick. I prefer Blech's more restrained treatment of the Mass to Markevitch's vigour. The soloists make a good team, with Maria Stader in particular good voice, and their singing of "Et incarnatus est", and Stader's *Agnus Dei*, are admirable. The choral parts are dominated by the sopranos and the internal balance, though not perfect in the earlier recording, was better there. A.R.

#### The Bach "48"

It is now understood that Rosalyn Tureck's recording of Bach's *The Well-Tempered Clavier* is once again available on Brunswick AXTL1036-41. The recording was originally reviewed by A.R. in March, 1955.

## OPERATIC

**BELLINI. Son vergin vezzosa** (Act I): **Qui la voce** (Act II) from "I Puritani". **Come per me sereno** (Act I): **Ah! non credea mirarti** (Act III) from "La Sonnambula". **Mado Robin** (soprano), **London Philharmonic Orchestra** conducted by **Anatole Fistoulari**. Decca LW5238 (10 in., 19s. 6d.).

In this selection of Bellini arias Mado Robin sings more gently than heretofore and the astronomical high notes she distributes so generously are recorded without distortion. Some of these notes are lovely in quality, but the highest ones give no aesthetic pleasure and only remind one of an eminent critic (now deceased) who whispered in my ear at a concert, as one of these notes was obviously about to be negotiated, "Next station Marble Arch", because, presumably, the train gave a squeal rounding the curve into that station: but there are few such notes on this disc. Miss Robin sings the slow sections of "Qui la voce" and the two *Sonnambula* arias very sweetly, but their quick sections and the *Polacca* from *I Puritani* could do with more sparkle and occasionally with better defined runs. The recording is good and the surfaces are remarkably silent. A.R.

**MOZART. Porgi amor; Dove sono** from "Le Nozze di Figaro". **Ach, ich fühl's** from "Die Zauberflöte". **Se il Padre perdel; Zeffiretti** from "Idomeneo". **Come scoglio; Per pietà, ben mio** from "Così fan tutte". **Teresa Stich-Randall** (soprano), **Orchestre du Théâtre des Champs Elysées** conducted by **André Jouve**. London Duret-Thomson DTL93075 (12 in., 39s. 7½d.).

Teresa Stich-Randall's lovely soprano voice was an outstanding feature of the Philips recording of Mozart's C minor Mass (ABR4043-4). On this new disc, as will be seen, she submits herself to the severe test of singing a number of Mozart's best known operatic arias and emerges from the ordeal with considerable honours.

Both the arias from *Figaro* are sung with the beautifully spun tone one missed on the Tebaldi disc reviewed elsewhere, and in the true reflective spirit. It is clear from the recitative to "Dove sono" that Miss Stich-Randall has something to learn about crisp declamation and the use of consonants—also something about the Italian language—and she is not able yet to do justice to the first of Fiordiligi's arias from *Così fan tutte* ("Come scoglio", with its recitative) which, though technically good, is temperamentally too mild. More emotion, too, should inform *Per pietà* (in which the horn playing is not immaculate): it tends to sound a little soporific.

The very real success of "Ach ich fühl's" is disturbed only by what sounds like a moment of nervousness on the last group of demisemiquavers in the florid group at "Herzen" and by slight distortion of the voice at "fühlt du nicht



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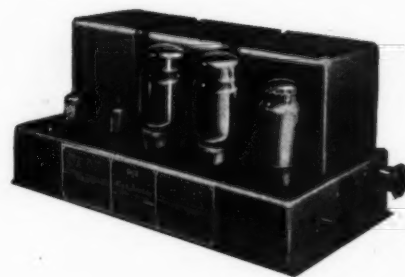
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der Liebe" (the one *forte* marking in the vocal part), but otherwise it approaches the ideal vocal performance. The high notes are beautifully poised and the simple pathos perfectly conveyed.

Miss Stich-Randall is equally successful in Ilia's arias from Acts 2 and 3 of *Idomeneo*, a role which, on the evidence of her singing of these, would suit her to perfection. Her fine breath control enables her to tackle the long phrases in the lovely "Zeffiretti lusinghieri" with complete assurance and in every respect her performances of these two arias are most beautiful.

The orchestral accompanying is adequate and rather more than that in these *Idomeneo* arias, rather less at the end of "Ach, ich fühl's".

In Miss Stich-Randall (will she not drop the un-euphonious first half of her name?) we have, I feel, one of the most promising young Mozart singers now before the public. The recording and balance are good and this disc is one that will assuredly give great pleasure. A.R.

#### MOZART. *La Finta Semplice*, K. 51.

Fracasso George Maran (ten.)  
Rosina Dorothea Siebert (sop.)  
Don Cassandro

Alois Pernerstorfer (bass)  
Don Polidoro August Jaresch (ten.)  
Donna Giacinta Edith Oravez (sop.)  
Simone Walter Raninger (bass)  
Ninetta Karin Küster (sop.)

Camerata Academica of the Salzburg Mozarteum conducted by Bernhard Paumgartner. Philips ABL3106-7 (two 12 in., 76s. 6d.).

A set of excited letters from Leopold Mozart to his Salzburg landlord tells us how Mozart's first opera, *La Finta Semplice* (or "The Lass who pretended to be stupid"), came into being. Leopold had brought his brilliant 12-year-old to astound the Viennese public with his prowess; the Emperor had suggested that he might write an opera; "and where", remarked Leopold, "is my boy more likely to succeed than in the theatre!".

Marco Coltellini, about to succeed Metastasio as Court Poet, slightly worked over a Goldoni libretto, and apparently offered it as his own. The opera once written, production kept being delayed. The proud father scented a cabal, and declared that Gluck and the other composers were jealous ("the whole hell of musicians has arisen to prevent the display of a child's ability"); he braved the Salzburg Archbishop's wrath by staying on in Vienna in the hope of a performance. But eventually the Mozarts had to leave, and be contented with what, says Einstein, "must have been a thoroughly provincial production" in Salzburg.

Just another such a production was mounted, in Salzburg, for the Mozart Bicentenary celebrations there, and then visited London during March. The same Salzburg company has made the present recording, but there are two important differences: the orchestral playing is much better, and an Italian, not a German, text is used. True, there is the usual crop of "qvestas" and "qvellas", and one of

two other Germanisms in the pronunciation: Mr. Jaresch pronounces initial s's as z's, Miss Siebert evidently thinks that "l'usanza" is pronounced "l'usenza", and the cast have not been told about the elision of Italian vowels in phrases like "senza una". Nevertheless it is recognisably *La Finta Semplice* that we hear, and not *Das schlaue Mädchen*!

Moreover, we hear the 26 numbers of Mozart's score, in the proper order (the only difference being that No. 5, Fracasso's "Guarda la donna", is given in the first, not the final, setting). And with Dr. Paumgartner in charge this is something to be grateful for! The London programme of *La Finta Semplice* bore the legend "arrangement by Bernhard Paumgartner", and those who have heard his editions of *Idomeneo* and *La Clemenza di Tito* know that this meant playing fast and loose with Mozart's music, chopping and changing and rewriting. A note on the edition, upholding "the principle of presenting Goldoni-Mozart in the true original, not to make any substantial alterations . . . not to re-do anything", was signed by "R. PURGMAATEN". Dr. PAUMGARTNER evidently has a love of anagram, and this obsession with shuffling things about extends, alas, to his editorial policy. "Mélons! Coupons!" he cries, as he sets to work. For with Ricordi he has published a score of *La Finta Semplice* (72s. 6d.; paper bound, 65s.; Italian/German libretto, 5s.). In this score six arias (including both of Ninetta's), Nos. 10, 13, 14, 18, 23 and 24, are cut, Nos. 15 and 22 are out of place, and No. 20 has undergone a change of words and melody. In addition bars are inserted, bars are sliced out, ritornellos removed, etc. etc. It is beyond the scope of this review to dissect the Paumgartner pie, and in any case I have not been able to lay hands on a Gesamtausgabe score for comparison. But it is evident that there are at least three versions of *La Finta Semplice*: (1) Mozart; (2) Mozart, edited Paumgartner, which is used in the Philips recording; and (3) Mozart-Paumgartner, the Ricordi score. The question of the recitative is not immediately relevant, since there is none in the recording. But one would like to know about the pantomime, not listed in Köchel but present in both recording and Ricordi score, and mentioned by Einstein in his account of the opera, which contains some of the most beautiful music.

The plot is one of immense complication. Cassandro and Polidoro are brothers, the former crusty, rough, but with a heart of gold waiting to be revealed at the final curtain, the other a simpleton. Fracasso, an Hungarian officer, is billeted on them, and has fallen in love with their sister, Giacinta, a woman of sentiment. Simone is Fracasso's batman, a Leporello-figure, and Ninetta is Giacinta's maid, a Despina-figure. For reasons too intricate to unravel, Rosina, Fracasso's sister, visits the brothers pretending to be a very simple girl. She flirts with both of them, but of the flirtation a real love for Cassandro is born. So in the end there are three happy couples, and only Polidoro is left out! Listeners, however,

need not bother much about the plot, since the action is carried out in the omitted recitatives.

As Wyzewa reminds us, one of the lessons which Leopold Mozart impressed most forcibly on his son was the proper distinction of genres. *La Finta Semplice* is opera buffa of the purest kind, such as we do not find again in Mozart—not even in *La Finta Giardiniera*, where the characters are treated more humanly. In the music for the men we are reminded as often of Donizetti as of the mature Mozart. The best of the music is composed for Rosina, who has an echo aria, "Senti l'eco", which is like an early draft of "Porgi amor", and another, "Amoretti che ascosi", whose resemblance to Ilia's "Zeffiretti lusinghieri" extends beyond the first word. These are both beautiful arias, which call imperatively for a Schwarzkopf to sing them. Dorothea Siebert is quite inadequate, singing painfully out of tune and most insecurely.

Giacinta has a highly dramatic C minor aria, another highlight of the score, and here Edith Oravez shows a relatively good sense of line. Ninetta's two arias both give utterance to the only thought which fills her pretty little head. Karin Küster manages the first of them, "Chi mi vuol bene", quite well, but falls down in the second, "Sono in amore, voglio marito".

Alois Pernerstorfer starts rather roughly, and in the aria where he expresses the sentiments of a grown-up but more bashful Cherubino (No. 8) he catches the microphone in the way that baritones sometimes do. But he sings his "drunk" aria, to which the orchestra contributes a vivid depiction of reeling and staggering, with some artistry. August Jaresch is weak: the deficiencies of pitch and control sound all too painfully natural, rather than deliberately assumed to characterise Polidoro. George Maran as Fracasso is uneven and rather dull. Walter Raninger is promising but still immature.

A second-rate performance then, quite well recorded, of a work which gives some hints of what Mozart was to become. Besides the numbers mentioned, there is a very attractive section in the Act 3 finale, in G major, where Giacinta and Ninetta beg Cassandro's pardon for a trick they have played on him. But all three finales are distinctly lacking in impetus; they just go on without getting anywhere, and Dr. Paumgartner does not make them seem any better than they are. A.P.

**TEBALDI OPERATIC RECITAL. Porgi amor; Dove sono** (Recit. and Aria) from "Le Nozze di Figaro" (Mozart). **Selva opaca** from "William Tell" (Rossini). **Flammen perdonami** from "Lodoletta" (Mascagni). **Renata Tebaldi** (soprano), **Orchestra of the Accademia di Santa Cecilia, Rome**, conducted by **Alberto Erede**. Decca LW5240 (10 in., 19s. 6d.).

The right style for the Countess Almaviva's two reflective arias from *The Marriage of Figaro* eludes Renata Tebaldi. They are both sung with tone that is too ample and vibrant, with consequent damage to the fine

drawing of the melodic line: and this is particularly hurtful to the slow section of "Dove sono", which needs perfect legato and no suspicion of aspirates in vowel sounds sung on slurred quaver figures. Tebaldi gets nearer to the heart of the matter in the recitative preceding "Dove sono" and in the *allegro* at the end of the aria, though she shirks the trill—as once before in her recording of the Jewel Song from *Faust*.

On the reverse of the disc, however, we find the artist at her finest in the arias by Rossini and Mascagni, neither of which have before appeared on LP, and both of which are very welcome. I had forgotten how hauntingly beautiful "Selva opaca" ("Sombre forêt" in the French original) was and how splendid was the long recitative preceding it. This is finely declaimed by Tebaldi, and in the aria she gives us the exquisite soft and controlled singing one so much missed in "Dove sono".

Mascagni's *Lodoletta* has a story based on Ouida's novel *Two little wooden shoes* and concerns a Mimi-like Dutch orphan girl who follows her artist-lover Flammen to Paris, and seeing there the sophisticated surroundings in which he lives realises their two worlds are irreconcilable. "The opera ends (I quote from the excellent sleeve note) as she dies of exhaustion in the snow, deliriously asking Flammen's forgiveness and imagining that his lips are pressed to hers".

The tragic little aria—in Mascagni's best vein—is sung with beautiful tone and great pathos by Tebaldi. I wish she would record the two soprano arias from *Iris*, the composer's Japanese opera, which is well worth revival.

In spite of the singer's comparative failure in the Mozart arias, I think the disc is eminently worth while getting for the sake of Tebaldi's lovely performances of the other two pieces. Orchestral accompaniments and balance are satisfactory. A.R.

**OFFENBACH.** *Air de Coppélius* (Act 2); *Scintille diamant* (Act 3). **Rene Bianco** (baritone). *Air de la Poupée* (Act 2); *Air d'Antonia* (Act 4). **Janine Micheau** (soprano), from "Les Contes d'Hoffman".

**PUCCHINI.** *O de beautés egales* (Act 1); *Lamento* (Act 3). **Jose Luccioni** (tenor). *Notre doux nid* (Act 1). **Sarroca** (soprano). **Mario! Mario!** (Act 1). **Sarroca** (soprano), **Ernest Blanc** (tenor), from "La Tosca." **Orchestre de l'Opéra Comique, Paris** conducted by **Albert Wolff**.

**ROSSINI.** *Air de Figaro* (Act 1). **Robert Massard** (baritone), from "Le Barbier de Seville" **Orchestre de l'Opéra Comique, Paris** conducted by **Robert Benediti**. Direction by **Max de Rieux**. London International TW91132 (12 in., 39s. 7½d.).

Viewed from a buyer's angle this record seems to offer little to a British purchaser. A French listener however might not mind adding this series of rather second class *Tosca* in French excerpts to his collection. Luccioni is a powerful tenor. Mme.

Sarroca is fervid *Tosca*, Ernest Blanc a mediocre *Scarpia* by the sound of it. Not really to be recommended, except perhaps to some English singer invited to sing the roles in French and wanting to know if it were true they sounded as bad as they do in that tongue. They are "Recondita armonia": "E lucevan": the first love duet: and the *Scarpia* scene plus "Vissi d'arte".

The Offenbach excerpts include a pretty account of "Elle a fuit, la tourterelle" which consumptive Antonia sings to her piano. Mme. Michaeu does not falter and it sounds much prettier than, for instance, Geori Boué's account in the complete Columbia *Hoffmann*. The baritone Bianco who sang *Iago* in the "Grands Soirs de l'Opéra" disc recently does competently in the Venetian scene song to the mirror. The *air de Figaro* is what we know as "Largo al factotum", not well sung. This is a most undistinguished record, decidedly below Covent Garden or Wells standards. Recording fair. P. H.-W.

#### DEL MONACO OPERATIC RECITAL.

**Ma se me forza Perderti** from "Un Ballo in Maschera"; **Come rugiada al cespite** from "Ernani" (Verdi). **Amor ti vieta** from "Fedora" (Giordano). **Giulietta son io** from "Giulietta e Romeo" (Zandonai). **Addio fiorito asil** from "Madama Butterfly" (Puccini). **O Souverain** from "Le Cid" (Massenet). **La fleur que tu m'avais jetée** from "Carmen" (Bizet). **O paradiso** from "L'Africain" (Meyerbeer). **O come furon lunghi; Quando a Solden** from "La Wally" (Catalani). **Fra poco a me ricovero; Tu che a Dio spiegasti** from "Lucia di Lammermoor" (Donizetti). **Mario del Monaco** (tenor), **New Symphony Orchestra of London** conducted by **Alberto Erede**. Decca LXT5202 (12 in., 39s. 7½d.).

This is called "Mario de Monaco Recital No. 4", and is, I believe, his first English recording, as well as his first venture into French opera in the original, apart from "Rachel, quand du Seigneur". We are constantly being told that Signor del Monaco is becoming a bit more of an artist, and indeed there was a suggestion in the recent *Forza* recording that he might be. But on this new record the formidable tenor sounds to me as before.

A reviewer is always getting teasing letters when he finds something to admire in this tenor's output, rejoicing that at last the critic is "coming round". Some writers, Americans, taunt us with not having heard him in the flesh since his Covent Garden appearances ten years ago, forgetting that Italy is only a few hours' flying time from London. But of course one cannot but admire the solid, ringing, exciting tones. I nearly always enjoy the first Del Monaco aria I play at a sitting, sometimes even two; thereafter the monotony of dynamic and the unmusical shaping of the phrases makes further listening an ordeal.

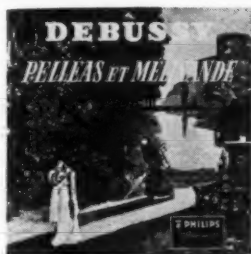
The *Carmen Flower Song* on this disc is frankly awful, and so is the closing scene of *Lucia*. The best things are the two extracts from *La Wally*, and perhaps also the aria from *Ballo*, complete with its recitative ("Forse la soglia attinse") in which Riccardo decides to send Renato back to England. The *Butterfly* piece is a borderline case: Puccini generally stands up to the Del Monaco treatment better than most composers, but this particular aria, more than most, needs refinement. The *Ernani* cavatina, done with its recitative whose openings words suggest two other arias ("Mercé, diletti amici, a tanto amor"), is terribly heavy and graceless, as is its cabaletta, a sprightly melody which might spring from the lips of the first-act Violetta. The inclusion of the Zandonai aria does not mean that Signor del Monaco is starting to undertake whatever the male counterparts of *Hosenrollen* are: "Giulietta son io" is not to be construed like "Io son Titania", but means "Juliet, 'tis I". A beefy Romeo!

The hit-number from *Fedora*, "Amore ti vieta", is unexpectedly disappointing. One might have thought it was tenor-proof, but no: when these glorious phrases are simply stuffed with sound, and no attempt is made at shaping, it stops being enjoyable. It's all very sad, because wonderful material is going to waste in these unmusical renderings. If only Del Monaco would put himself in the hands of, say, a De Sabata, he could be one of the great tenors of the century. A.P.

**FRENCH OPERATIC AIRS** (from Lully to Rameau). **Air de Circé** from "Circé", Act 5, Scene 7 (Desmarests). **Air d'Alcyone** from "Alcyone", Act 5, Scene 4 (Marais). **Monologue de Callirhoë** from "Callirhoë", Act 4, Scene 1 (Des-touches). **Air d'Arcabonne** from "Amadis", Act 2, Scene 1; **Air d'Armide** from "Armide", Act 2, Scene 5 (Lully). **Air de Ménélie** from "Alcine", Act 3, Scene 1; **Air de Florise** from "Les Ages", Act 1; **Air d'Hésione** from "Hésione", Act 3, Scene 2 (Campra). **Prologue (La Félicité)** from "Enée et Lavinie" (Colasse). **Air de Procris** from "Céphale et Procris", Act 2, Scene 1 (de la Guerre). **Air d'Isabelle** from "Les Fêtes de Thaïe", Act 2, Scene 2 (Mouret). **Ettel Sussman** (soprano), **Jean-Pierre Rampal** (flute), **Roger Albin** (cello), **Robert Veyron-Lacroix** (harpsichord), **Ensemble Orchestral de L'Oiseau-Lyre** conducted by **Louis de Froment**. London L'Oiseau-Lyre OL50117 (12 in., 39s. 7½d.).

This is an ambitious project likely to appeal to those with a special interest in the subject, but perhaps not to others. Eleven arias sung by a soprano with a clear voice but one apparently not capable of much modulation or variety of tone make severe demands on the ear, charming (and sometimes remarkable), though much of the music is. At the same time the disc





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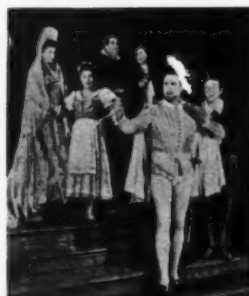
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offers arias by composers meagrely or not at all represented on LP, and so has a very real value.

The accompaniments are well played and the contributions of Campora, tuneful and delightful, and of Destouches, his pupil—a much more inventive composer—gave me particular pleasure. This is a disc one would come to appreciate more, I think, when lived with than is possible in the short space of time when reviewing it.

The title "... from Lully to Rameau" is not quite exact as no arias by Rameau are included in the scheme. The sleeve note is very informative. A.R.

#### CAMPORA OPERATIC RECITAL.

**Arias:** *E lucevan le stelle* from "Tosca" (Puccini); *Dal labbro il canto* from "Falstaff" (Verdi); *Come un bel dì di maggio* from "Andrea Chénier" (Giordano); *Dai campi, dai prati*; *Giunto sul passo estremo* from "Mefistofele" (Boito); *E la solita storia* from "L'Arlesiana" (Cilea); *Se Franz dicesse il vero—Ah! ritrovarla* from "Lodoletta" (Mascagni). **Giuseppe Campora** (tenor), **Orchestra of the Accademia di Santa Cecilia, Rome**, conducted by **Alberto Erede**. Decca LW5230 (10 in., 19s. 6d.).

Like Renata Tebaldi in "Soprano Arias from the Operas", Giuseppe Campora leaves the well-trodden paths—after one stride down them, in the *Tosca* aria. The least familiar item here is probably the aria from Mascagni's *Lodoletta*, where Flammen, in a sentimental New Year's Eve mood, remembers the little Dutch girl he left behind... and who is even now (though he doesn't know it) trailing towards him, all the way to Paris, wearing the two little red shoes that he gave her.

Campora is a tasteful, musical singer, but somehow one thinks of him as ideally cast as the partner of a star soprano: in his own right, so to speak, he is not particularly interesting. One remembers what Tagliavini and Di Stefano make of the Lamento di Federico from Cilea's *L'Arlesiana* (not to mention Schipa), Tagliavini in the *Falstaff* aria, Gigli in the Boito (not to mention Bonci, who, so far as the voice is concerned, was better recorded by Fonotipia in 1905 than Campora is by Decca in 1956)—and then Campora, for all his patently artistic intentions, seems a little dull. A.P.

#### CLASSICAL REISSUES

##### Vocal

How quickly things happen in these microgroove days. Last May I was remarking that we still had no Love Duet from *Madama Butterfly* on MP; now here it comes, sung by Renata Tebaldi and Giuseppe Campora, from the complete Decca set (LW5228). Not quite all of it, it is true: it starts not at "Vieni la sera", but at "Bimba dagli occhi", but all the best part, and in a beautiful performance too. The only thing wrong is the recording, with the thin fizzy strings that sometimes still mark Decca's work at that period (1952). Still, there are gramophones that

can cope with this. The other side is the *Tosca* Love Duet, starting five unimportant pages later than the Columbia EP version (SEL1543, two sides) which I reviewed in May: Tebaldi and Campora again, from the complete recording. Also 1952, but so much better recorded, rich and thrilling through the whole vocal and orchestral range. I'm not going to go into Callas's *Tosca* versus Tebaldi's *Tosca* all over again; but here I opine that, in this particular piece, Tebaldi is my first choice. Besides, the MP offers much more music per penny than the EP. What a good, artistic tenor Campora is—more enjoyable on records than on the stage! Good value.

LXT5127 is a 12-inch Mario del Monaco recital presenting a reshuffle of bits from complete recordings and previous recitals. Contents: *Luisa Miller*—"Quando le sere"; *Aida*—"Celeste Aida"; *Macbeth*—"Ah! la paterna mano"; *Traviata*—"Dei, miei bollenti spiriti" (Verdi); *Fanciulla*—"Ch'ella mi creda"; *Manon Lescaut*—"Guardate! pazzo son!"; *Turandot*—"Non piangere, Liù"; *Tosca*—"Recondita armonia" and "E lucevan" (Puccini); "Vesti la giubba" and "No! Pagliaccio non son" (Leoncavallo); *Cavalleria*—"Brindisi" and "Addio alla madre" (Mascagni).

The other operatic record, Decca 71133, contains two uncommon bass arias from the Cesare Siepi recital which I reviewed recently: "Si la rigueur" from Halevy's *La Juive* and "Nonnes qui reposez" from Meyerbeer's *Robert le Diable*. Overlookable, except for anyone who must have a modern version of these titles. A pretty reissue from the Zurich operetta series of Lisa della Casa and Helge Roswaenge couples "Wer uns getraut" from Johan Strauss's *Zigeunerbaron* (better known to the English as "One day when we were young"), and "Bist du's, lachendes Glück" from Lehár's *Graf von Luxembourg* (Decca 71134).

Those who still find LP investment rather expensive will be grateful for two representative songs from Gérard Souzay's LP Duparc recital: the well-known Baudelaire setting *L'Invitation au voyage*, and another, *La vie intérieure* (Decca 71126). Something to represent Duparc worthily in the small record collection.

A Kathleen Ferrier reissue of two pieces she sang beautifully (71112) gives dates of recording on the label: "Woe unto them" from *Elijah*, with the Boyd Neel Orchestra, in September, 1946; and "All is fulfilled" from the *St. John Passion*, with the L.P.O. under Boult, in October, 1952. The deepening of her interpretative art during these six years can be discerned. 71135 collects four folk songs by the same singer: *My bonny lad*, *Down by the Sally Gardens*, *Blow the wind southerly* and *The Keel Row*. Pity the poor cataloguers who have to cope with all these alternative reissues!

A pretty little EP disc by the Vienna Boys' Choir presents no artistic problems; but perhaps it is worth noting that the Schubert *Ständchen* here recorded is not the famous Rellstab solo setting, but a text by Grillparzer set for alto solo and high-voice chorus (D.921, not 920, which is a version for alto and male-voice chorus); and that Schubert's *La Pastorella* here recorded is not

the solo song (D.528) which Mattiwilda Dobbs included in her LP recital, but a setting of the same Goldoni text for male-voice quartet (here transposed up), D.513. In both places the Quarterly Catalogue needs amendment. These Schubert pieces fill one side of the disc; the other, less attractive, is a vocal version of Johann Strauss's *Sphärenklänge* (Philips NBE11025).

#### Orchestral

More Sullivan Overtures, and again the mixture of good recording, but playing and conducting (New Symphony Orchestra under Isidore Godfrey) inadequate to the worth of the music. Now that Sullivan is out of copyright we need be content with nothing but the best: perhaps when Karajan gets round to his *Philharmonia Promenade Concert No. 2*...? There is one 45, 71131, with *The Gondoliers* and *Patience*, and one MP, LW5227, with *The Yeomen of the Guard*, *Princess Ida* and *The Sorcerer*.

A different proposition is LW5244, Eduard van Beinum's first rate performance, with the Amsterdam Concertgebouw Orchestra, of the Four Sea Interludes from Britten's *Peter Grimes*. In their LP issue these were coupled with the *Young Person's Guide*; it is useful to have them separately available. Strongly recommended to that person who is wondering what to spend his pound record token on.

#### IMPORTED RECORDS

William Lennard Concerts Ltd., of 157 Notting Hill Gate, London, W.11, have become the English distributors for the catalogues of two French record labels, Chant du Monde and Erato. The price of these French records in England is 48s. for a 12-inch LP, 38s. 6d. for a 10-inch LP, and 21s. for a 7-inch disc revolving at 33 $\frac{1}{3}$  r.p.m.—the last an attractive format offering rather more playing-time than a 45 r.p.m. extended-play, which, if only it had caught on here, might have saved us from demanding three speeds of our motors. A selection of these imported records have been passed to me for review.

There is just one Erato, a 10-inch LP, LDE2009, which couples a C major Oboe Concerto by Jean-Marie Leclair, Opus VII, No. 3, and an A minor Flute Concerto by Michel Blavet. The soloists are, respectively, Pierre Pierlot and Jean-Pierre Rampal, accompanied by a string ensemble formed by Jean-François Paillard, who specialises in this sort of thing, and has recorded other examples of it for Erato.

The concerto by Blavet (1700-1768) is easy to listen to without being particularly gripping; the recording is perfectly decent, not very round. M. Rampal is no stranger to the catalogues; there is a slight suggestion of flutteriness in his tone which seems to me ill-suited to the clear contours of the music. Blavet was a virtuoso flautist, Leclair a virtuoso violinist, and during their lifetime the two sometimes appeared in the same concerts. The Leclair concerto here recorded is a very attractive work, with supple melodies in the outer movements, and an intense, searching, very beautiful Adagio, which is played by M. Pierlot in a

way at once sensitive yet not too emotional. Opus VII is a set of violin concertos, but the composer added a note that in this one "the solos may be played on the German flute or the oboe".

Chant du Monde is a company some of whose products carry political overtones that many readers will find distasteful; but a reviewer who owns some Monarch and Supraphon discs, who enjoyed the Peking State Opera and looks forward to the visit of the Bolshoy Ballet, can only legitimately complain when political matters impinge on artistic ones. They do, rather, in a "Récital Paul Robeson", on LDM8132. The U.S. State Department has refused Mr. Robeson a passport; but apparently he gives, once a year, an open-air recital in the "Park of the Peace Arch", on the Canadian border near the Pacific Coast—singing out over the frontier which he cannot cross. A little speech, about peace and so on, opens the recital, and there are a few boos mixed with the cheers that greet it. A very good recording gives no hint of the disadvantages of open-air acoustic, but the recital, piano-accompanied, is not very interesting: it opens with *Old Man River*, and then goes on to spiritual and popular songs from several nations, including the *Song of the Volga Boatmen* (one verse in Russian), a Spanish civil war song called *The Four Generals* (one verse in Spanish), and the Irish revolutionary song, *Kevin Barry. Oh, no John!* acquires some rather funny Scotch-snap rhythms, but there is a nice smile in the voice when Mr. Robeson sings the words of the title.

LDA8079 is entitled "Le Groupe des Six": on it Irène Joachim sings a selection of songs dating from the time when the six composers could still be regarded as a group. The most interesting thing here is Poulenc's very brief cycle, *Le Bestiaire* (1919, words by Apollinaire), which has been out of the British catalogues ever since the Bernac/Poulenc H.M.V. disc was deleted. Here it is done in the (more effective) chamber version, with accompaniment for flute, clarinet, bassoon and string quartet. The last song, *The Carp*, with its sleepy winking, is a piece of writing of unusual imagination. Milhaud's *Catalogue des Fleurs* (1920) is also rather attractive; it too is done in its chamber version, with accompaniment for seven instruments. Three numbers from Germaine Tailleferre's *Six Chansons Françaises* (1929) are beautifully worked little pieces: *Souvent un air de vérité* (Voltaire), *Vrai Dieu, qui m'y confortera?* (fifteenth century) and *Les trois présents* (Sarasin). I had better list the other contents:

Auric: *Fantaisie* and *Une allée du Luxembourg*, Nos. 1 and 5 of the *Cinq Poèmes de Gérard de Nerval* (1925). Durey: *Trois poèmes de Pétrone* (1918): *La boule de neige*, *La Métépeycoise* and *La Grenade*. Honegger: *Six poésies de Jean Cocteau* (1920-3): *Le Nègre*, *Locutions*, *Souvenirs d'enfance*, *Ex-Voto*, *Une danseuse* and *Madame*; and *Chanson de Ronsard* (1924, orchestral accompaniment). Poulenc: *Plume d'eau claire* from *Cinq Poèmes de Paul Eluard*.

The record will have an obvious appeal to those interested in this period of French music; others will hardly be attracted by a

series of so many *mélodies* not by Debussy, Ravel or Fauré, and rather monotonously sung by Mme Joachim in her small, slightly acute, voice. She announces each title, as they do on old records. The surface of my copy is rather noisy, but the recording is clear.

Beethoven's "Kreutzer" Sonata, played by David Oistrakh and Lev Oborin (LDA8077), offers little competition to versions in the domestic catalogues. This is presumably a Russian recording, clean and clear so far as it goes, but confined, and without any depth of piano tone. The performance is straightforward, forthright and masculine, but quite unimaginative and lacking in weight or insight—as if the music contained no expressive meaning for its interpreters. The theme of the Andante is treated as if it were something relatively insignificant—say an early work of Schubert's, and the second and third variations, which can be so spell-binding, are reduced to a set of exercises. But exercises perfectly executed! In several places (especially the B flat octave rise in the penultimate page of the first movement) Oistrakh plays with such consummate skill that he gives one the sort of pleasure usually reserved for great singers of the past! These four records are all 10 inch.

Of the 7-inch 33s which I have received, the most interesting is *Paseando por España*, thirteen Spanish popular songs sung by Germaine Montero, a new name to me (LDY4006). This introduces a forward, strong, fascinating voice, filled with life and character. The singing is perfectly natural in style: untouched by art in the way that that of Victoria de los Angeles is, but somehow very real and attractive in what one might almost call its abandonment to the music. The voice bears the sort of relation to an "art" voice that the Spanish instrument the *tenora*, with its tanga, out-door tone, half brass and wind, bears to a clarinet. There is great verve in the singing, and the songs are without exception taking. The orchestral accompaniment has some inartistic (and somehow unauthentic-sounding) sprinklings of tambourine and castanet, but the *tenora* makes its appearance too. One of the numbers, the beautiful *Ya se van los pastores*, affords direct comparison with Victoria de los Angeles: I enjoy both versions, different indeed though they are. The recording is good. There is a French paraphrase of the words tucked in with the record. Recommended.

Germaine Montero turns up again in a record which I must turn over next month to Lilian Duff for appraisal: *Chansons d'amour . . . noires* (LDY4032). This, and its companion-piece, *Chansons d'amour . . . grises* (LDY4031), are collections of songs, six per disc, with clever night-club music and words by highbrow poets (Aragon, Giraudoux, Lorca, Pierre Mac Orlan, etc.). All rather good of its kind. Miss Eartha Kitt might have a look at the Aragon-Brassens *Il n'y a pas d'amour heureux*; it would suit her. Gloomy Sunday turns up as one of the "black" love-songs; and the sleeves carry very fanciful, perfumed notes by a writer with the appropriate name of François Billeldoux.

There are also three interesting-looking records in a series called "Keys to China": these I must leave over till another time. A.P.

\* \* \* \* \*

The imported discs that have come to me for review will be of great interest to those of our readers who care for the kind of music that they represent.

Erato LDE3023 (12 inch, 48s.) contains Dufay's *Missa sine nomine* sung by the Ensemble Vocal Philippe Caillard (and under his direction) with the accompaniment of three trombones.

The *Gloria* and *Credo* of this beautiful work are scored for one voice part (soprano) only and two trombones and here the music approximates to Gregorian chant; the remaining sections are scored for three voices and instruments in polyphony. On the reverse there is a *Missa Salve Regina* by Jean Langlais composed especially for the Midnight Mass of Christmas, 1954, in Notre-Dame Cathedral, Paris. The plain-song Marian antiphon is the basis of the work, which uses the grand and choir organs of the cathedral, a brass ensemble, the *Schola* of the monastery at Chevilly, and at times brings the whole huge congregation into the singing. This scheme must have offered great difficulties to the engineers and one has to use one's imagination in hearing the result and to appreciate how thrilling an occasion it must have been. This side needs a very good reproducer to cope with it. The Dufay Mass, recorded in the church of Saint Roch, Paris, presents no such problem and is excellent.

The other disc (Erato DP32-1—12 inch, 48s.) is of early organ works by Bach played by Marie-Claire Alain on the great Clicquot-Gonzales organ in the church of Saint Merry, Paris. It contains, Concerto in A minor after Vivaldi (BWV393), chorale-preludes, *Erbarm' dich mein* and *In dulci jubilo* (BWV729), D minor Canzona, Aria after Couperin (BWV587), the early Prelude and Fugue in C minor, Trios in D minor and C minor (precursors of the Trio-Sonatas) and Prelude and Fugue in G major (BWV585).

The very gifted organist shows off the magnificent instrument to the greatest advantage. The most beautiful things are the chorale-prelude *Erbarm' dich mein* (with a chordal type of accompaniment Bach never attempted again) in which the player uses a reed stop for the chorale of ravishing beauty, and the lovely tone of the diapasons in the *Canzona*. The sound of the full organ and the fine pedal reeds are other outstanding features of this remarkable disc. The recording is very good.

Both the above discs were awarded prizes, the Bach, Grand Prix du Disque in 1954, the Dufay-Langlais this award in 1956 and the Prix Madame René Coty as well.

Josquin des Prés's Mass based on the plainsong hymn *Pange lingua*, and one of his masterpieces, is sung with skill and the right feeling by the Ensemble Vocal



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Philippe Caillard. It appears to be the only complete setting of a Mass by this great composer available on disc and so is a particularly valuable addition to the catalogues. The recording is good, if a little too direct (Erato LDE2010, 10 in., 38s. 6d.). It is a joy to find, on André Marchal's disc of some Bach organ works, not only particulars of the two instruments concerned but also a list of registrations used in each piece. Other companies please copy.

Mr. Marchal plays on his own organ of St. Eustache, Paris (an 1854 Ducroquet instrument renovated by Victor Gonzales), the C minor Passacaglia and Fugue and the Prelude and Fugue in A major and, on the 1630 Clicquot organ (reconstructed by Victor Gonzales) in the *Prytanée Militaire de La Flèche* chapel, the *Pastorale* (with the three additional pieces grouped with it) and the six Schübler Chorale Preludes. He shows off the diverse qualities of these two splendid organs to admiration and I am sorry not to be able to discuss his choice of stops in detail—organists will find plenty to argue about here. The playing throughout is of fine quality but the A major Fugue moves a little hesitantly. The St. Eustache organ is recorded at rather a low level—which I personally do not mind—and some of the reed stops on the older organ have the occasional familiar wheeze: but in general the recording is very good and spacious. (Erato LDE3028, 12 in., 48s.).

It is with some diffidence that I give high praise also to the next disc on my list because it contains, amongst other pieces, three Sinfonias by Torelli, the performance of some of whose works was recently the subject of controversy in our pages.

The disc has the general title of "Concerts Italiens des XVII<sup>e</sup> et XVIII<sup>e</sup> Siècles pour Cuivres, Bois, Cordes et Orgue", the composers other than Torelli being Giuseppe Jacchini, Giuseppe Batista Alberti (not the Alberti bass man!) and, with the same Christian names, Bononcini.

Trumpets one, two, or four, come into all the sinfonias and sonatas except the third Torelli piece, which has a trombone. This A minor Sinfonia (G36) has a most enchanting final movement.

These various works, all of which are delightful, are played by the Ensemble Instrumental Jean-Marie Leclair under the direction of J.F. Paillard (who is at the organ) and in Ludovic Vaillant there is an absolutely marvellous trumpet soloist.

The performances tingle with vitality and the recording, though the four trumpets in the first Torelli Sinfonia (C major: G33) seem to be summoning the nations from the four corners of the earth, is remarkably good (LDE3031, 12 in., 48s.).

My last disc has on it two Motets for soloists, chorus, and orchestra, by Michel-Richard Delalande, recorded in the Church of Saint-Roch, Paris. The Ensemble named above take part in their performances, directed by Louis Fremaux. The first work, a setting of psalm 111, *Beatus vir*, is not continuously interesting—it is divided into nine numbers—though the last two sections are fine, but the other one, *Usquequo Domine* (psalm 12) seems to me

a masterpiece and is also the better performed and recorded of the two.

In *Beatus vir* the voice of the contralto (Jeannine Collard) gave some trouble on my reproducer and the balance was not always happy. The other soloists are Denise Monteil (soprano) Michel Hamel (tenor) and André Vessières (bar.). The continuo is played on organ and harpsichord (Erato LDE3027, 12 in., 48s.). All the discs mentioned above have admirable sleeve notes and the last four have won the Grand Prix du Disque, 1956.

A.R.

(These records are obtainable in this country from William Lennard Concerts Ltd, 157 Notting Hill Gate, London, W.11).

## HISTORICAL REISSUES

The LP reissue, last month, of Conchita Supervia's *Carmen* recordings, including one item never before available in this country, leads one to hope that in time we may be as fortunate as the French, the Italians, and above all the Americans, who are able to buy reissues of the great singers of the past. If not before, perhaps in the Covent Garden centenary year (1958) E.M.I. will prepare an album similar to Victor's lush "Fifty Years of Singing at the Metropolitan". Meanwhile we look enviously at the Anselmi, Bonci, De Lucia, Lehmann, etc., etc., records listed in Schwann.

Still, as every collector knows, there are ways of getting foreign LPs into this country, price being the only obstacle; and so perhaps a note on two historical reissue discs which have turned up from Canada may be interesting. These arrive from Rococo Records, of Toronto. The first is a 10-inch, R-1, which assembles some very rare items. The first is Chaliapin singing Tchaikovsky's song, *The Nightingale*. A scrappy sleeve-note implies, without being quite definite, that this is the Moscow 1901 recording (i.e. a red G. & T. 22825). This whole series is described by Boris Semeonoff as being "so scarce as to be virtually unknown". The record is not particularly interesting.

Next comes Felia Litvinne's "Mon cœur s'ouvre", from *Samson*, which brings us a strong, steady tone and Alfred Cortot as accompanist (G. & T. 33160, 1903). Unfortunately the piano sounds like a vibraphone. One gets just some idea of "the flame-like character of Litvinne's brilliant, flexible and impassioned singing"; but there are several other titles by this singer that one would have preferred to have. The side closes with Francesco Marconi's "Tu che a Dio spiegasti l'ali", the end of *Lucia*, recorded in 1908. The tenor was 55 at the time, so that the pitch at which this emerges (D flat, a semi-tone down, as often in life) is probably correct. It strikes me as very inartistic singing.

Selma Kurz's *Der Vogel im Walde* is one of her earliest recordings, and contains a good example of the fabulous trill. The gem of the disc is the next item, "Non più andrai", with its recitative, sung by Santley (1903). This is done by the veteran baritone (aged nearly 70) with a sparkle and assurance that everyone in our time, except Mariano Stabile, seems to have forgotten about. The

little flourishes that Santley adds are perfectly in the style of the music. At "poco cantante" he reaches the pause on the E by way of a little turn; and joins the next phrase ("ed in vece . . .") to it with just a little push of the breath to show where the final e of "cantante" becomes the e of "ed". And then at "brillante" on the next page, the pause on the G, he embellishes the fermata with a beautifully turned downward flourish of 1½ octaves. All of which, the scholars begin to tell us, is perfectly correct in style. And, of course, when a phrase ends on a repeated note, he does not hesitate to raise the penultimate note where the musical sense seems to require it. I wish someone would be definite about Mozart usage at these points. Is not the modern Viennese Susanna committing a horrid solecism when she sings "Giunse alfin il momento, che godrò senza affanno" with two Cs on -mento, and two Bs on -fanno, instead of D—C and C—B?

This Mozart aria comes out a semitone sharp at 33½, which shows how important it is for the collector of such records to have a variably speeded turntable. The final item, Emilie Herzog's "Robert, toi que j'aime" (done in German) from Meyerbeer's *Robert le Diable*, is also a semitone sharp. On this record, made in 1905, Herzog sings some surprising things with her high, pure voice, though it is not the sort of singing I care about much.

I don't know about the Kurz (she recorded this particular title several times); all the other pieces on this disc are very rare, and so, although the Santley is the only one that one could want to hear very often, it may appeal to collectors.

R-2, a 12-inch, is devoted to Caruso. The tenor was so well served by H.M.V.'s short-lived Archive series (which included a number of his 1902 G. & T.s) that people will probably want to know first what are the rarities of the reissue. First, four of the seven Zonophone 1902 titles: "E lucevan le stelle" (1553) which is generally considered to be the best of the five recordings Caruso made of the aria, though it doesn't come out terribly well here; the Siciliana from *Cavalleria* (1556), which comes out in E instead of F; "No, non chiuder gli occhi vaghi" from Franchetti's *Germania* (1554) (a creator's record; the disc was made, possibly, a few days before the world première); and "Una furtiva lagrima" (1552), which, I am told by one who has heard an original pressing, is meltingly beautiful, but seems a little muddy in this transfer. These four titles were all recorded, at much the same time, for G. & T., and have reappeared (and disappeared) as H.M.V. Archives.

The other selections are G. & T.'s of 1902, and there are two ultra-rarities. One is "No, più nobile" from *Adriana Lecouvreur*, which was never re-recorded. This is a creator's record in a double sense, for Caruso was the first Maurizio, and the accompaniment is played by Cilea himself; indeed after the singer has ceased he goes on and on, enjoying his music, until he is suddenly cut short in mid-phrase! The



record shows splendidly Caruso's power of dramatic utterance. The master is reputedly destroyed, as is that of the *Iris Serenade*, "Apri la tua fenestra" (52368), the other great rarity. A very, very beautiful performance of "Dai campi, dai prati" from *Mefistofele* is not the March, 1902, version, (which is very rare; the tenor makes a false start on it), but the re-make from November of the same year (also Archive VA7). This is one of the most successful of all the transfers, another very fine one being "Questa o quella" (52344). The other pieces on the disc are all familiar as Archives, and so I need not do more than list them: Denza's "Non t'amo più" (52441, VA31), transferred here from a rather noisy copy, and the same composer's "Luna fedel" (52442, VA9), irresistible; the "Dream" from *Manon* (52345, VA58); and "Vesti la giubba", the first of Caruso's G. & T.s (52440, VA30).

In so far as I have been able to compare the LP transfer with the Archive versions (not owning any 1902 originals!), I have found, generally, that the 78s are the more satisfactory. From which the obvious conclusion is that E.M.I., who own the masters of so many of these, would be able to do this sort of thing better than anyone else, if only they would get down to it! A.P.

## POETRY AND DICTION, Etc.

**GIPSY MUSIC.** *The Festival of Les Saintes Maries de la Mer, 1955.* Columbia 33CS11 (10 in., 29s. 6½d.). London International TWB91127 (12 in., 35s. 1½d.).

Each year, on May 24th, a vast assembly of thousands of gypsies gathers in the Camargue country at the village of Les Saintes Maries de la Mer, where, according to legend, Mary the mother of James, Mary Salome, Joseph of Arimathea and others landed in A.D. 42 in their flight from Palestine, and where the first two are buried: along with them lies their Egyptian servant-girl, the gypsies' patron saint Sara. As listeners and viewers of the B.B.C. may know, there is a procession in which the effigy of St. Sara is carried shoulder-high from the crypt of the church into the sea, and another the following day when statues of the two Maries are taken into a boat. Throughout the festival the gypsies, who come from all parts—Spain and Italy as well as France—hold revel, with singing, drinking and dancing; and both Columbia and London here offer us samples of the kind of music which can be heard springing up on all sides, usually with an ever-increasing appreciative crowd joining in.

To look for great *flamenco* singers or for pure musical styles here would be asking too much, and indeed some of the items are incredible mixtures, either of idioms (*Juanita*, on Columbia, is Westernised Hungarian fiddle music) or dance forms (a *Fandango* which becomes a *Bulerias*, or a so-called *Fandanguillos* which is actually a *Mineras*, as Columbia's admirable notes point out); and there is a good deal of debased material (the ending of the second *Soleares*, or the second band of side 2, on London) and

mere background stuff (especially on the longer London disc). But what we unmistakably have here is the genuine atmosphere of a gipsy festival, with some magnificently virtuosic guitar playing (on the Columbia disc), some quite good *flamenco* (with such characteristic touches as a boy of 12 as a soloist), and much excitement generally. Both companies secure good realistic recordings (horribly so, in the case of London, of a singer's throat-clearings and snortings): only one item, a *Fandanguillos* on the London disc is marred by a heavy hum. Which record one chooses will be largely dictated by how much of this one wants. L.S.

**VIRGIL. The Georgics.** Translated and read by Cecil Day Lewis. Argo RG27 (12 in., 39s. 7½d.).

The *Georgics*, Virgil's great treatise on husbandry, were written when he was living in Naples, and were the result of seven years' work, from 37 B.C. to 30 B.C. In 1940 Cecil Day Lewis published the translation from which he reads selections, taken from Books 1-4, on this disc.

It seems to me that Mr. Lewis has succeeded triumphantly in his difficult task in a translation of what the excellent sleeve-note calls "perhaps the greatest of all Nature poems". The selection from Book One is about agriculture, the rotation of crops, irrigation, weather forecasting and storm; from Book Two about wine and the laying out of a vineyard, etc. ending with an elegy of spring, the joy of the countryman; from Book Three about the breeding of livestock, the folding of sheep and goats and their grazing; from Book Four about bee-keeping and the social structure of the hive.

Mr. Lewis employs an easy, unhurried, conversational tone that is exactly right for his subject matter, and in which every word is clearly heard. He speaks without the moaning tone which some readers of poetry mistakenly adopt to express emotion,

and yet conveys fully to us the deep feeling in the poet's lovely tribute to spring and to his art, at the end of Book Two; and his even more beautiful praise of God, "to whom all things return", that ends Book Four. Virgil speaks to our time, from two thousand years ago, of the unchanging things: the things in which we can, if we will, find our peace. This disc, indeed, provides a most moving experience, and Argo are to be congratulated on their vision in having it made. A.R.

**DAUDET. Le Petit Chose.** Max de Rieux, Philippe Olive, Roland Bourdin and Chantal de Rieux. Adaptation and direction by Max de Rieux. London International TW91113 (12 in., 39s. 7½d.).

Like the B.B.C.'s light programme "A Book at Bedtime", this single disc provides an admirably read (or rather acted, for more than one voice is involved) recital of a novel by Daudet which would be the David Copperfield which Dickens might have written had he been born at Nimes and brought up in the *midi*. Except that Dickens though capable of great mawkishness had a more bracing sense of humour. Not that this tale of the life of "Le petit chose" (spoken by Max de Rieux) entirely lacks humour: but it is more like Dickens in his "death of Paul Dombey" manner.

The recording is excellent: and the record, which is one of a series called *Les Grands Romans*, might be a very useful adjunct to schoolroom toil, where I suppose "Le petit chose" is still required reading. For something to possess personally and play through day after day it strikes me as undesirable in a mild way. Or at least I hope if they intend to record "Les Misérables" on twenty sides in the same series, I shall not have to sit through it. For the right purchaser, the "talking book" has its virtues. They are all here, and faint washes of sound—the *Valse Triste* and *Le Cygne* too. P. H.-W.

# NIGHTS AT THE ROUND TABLE

By W. A. CHISLETT

At the head of my records this month I place without hesitation excerpts from *Der Freischütz* on D.G.G. DGM19013. If we are to refer to records of selections as omnibuses, as has become customary, this must rank as a double-decker for not only does it include four soloists—Rita Streich, Anny Schlemm, Wolfgang Windgassen and Hermann Uhde—but also four orchestras—the Berlin Philharmonic, Munich Philharmonic, Bamberg and RIAS—and three conductors—Lehmann, Leitner and Rother.

So far so good; and now let us see what music it contains for neither the record label nor the sleeve are as informative as they might be on this point. Both list the titles but do not indicate where in the opera they come, so here goes, in the order in which they appear: Side one starts with the overture and then follow in turn Max's scena and aria "Nein, länger trag' ich nicht die Qualen", Caspar's rondo, "Hier im ird' schen Jemmerl",

Caspar's aria "Schweig, schweig", all from the first act and Annchen's arietta "Kommt ein schlanker Bursch' gegangen" from the second act. Side two continues the second act with Agathe's scena and aria "Wie nahte mir der Schlummer" and then proceeds to the third act with the orchestral introduction, Agathe's cavatina "Und ob die Wolke sie verhülle", Annchen's arietta "Einste träumte meiner sel'gen Base" and the Huntsmen's Chorus. Thus everything appears in the correct stage order and despite the plethora of orchestras and conductors continuity is further preserved by the soloists maintaining their respective roles throughout; Streich-Annchen, Schlemm-Agathe, Windgassen-Max and Uhde-Caspar.

This is an excellent piece of "potting" and is splendidly recorded apart from three or four pre-echoes of which the worst are two in the overture and one in Agathe's "Wie nahte". The soloists make a very good team indeed.

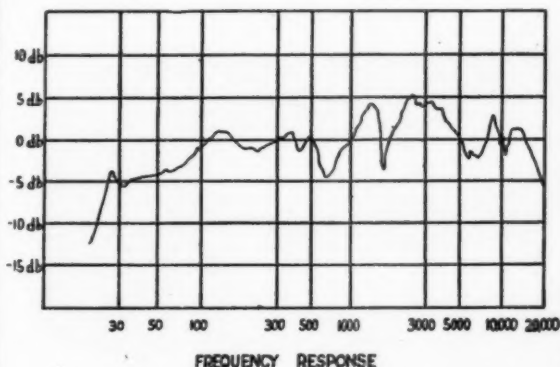


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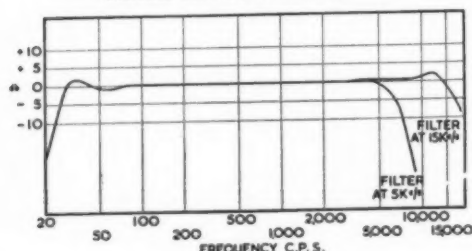
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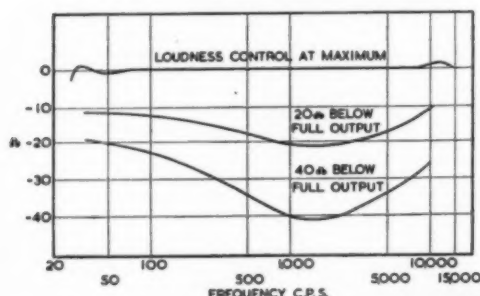
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Rita Streich's glorious certainty is a joy as always and the timbre of Anny Schlemm's voice is in attractive and effective contrast, Windgassen sounds a youthful Max and sings with fine smoothness and Uhde invests the role of Caspar with the appropriate venom and unholy glee. The ten excerpts are all separately banded.

Opera of a different style is provided by **André Kostelanetz and his Orchestra** who continue their series of "Opera for Orchestra" with *Aida* on Philips NBR6020. Like its predecessors *Carmen* and *Traviata* it earns full marks in its category. Many of the episodes in *Aida* depend either entirely or chiefly on the orchestra. It is known that Kostelanetz is a connoisseur of microphone technique and does not hesitate to use any device that will give him the effects he wants. Therefore we may take it that any unusual effects, and there are one or two, are not accidents but by design. This is an excellent record for the audience at which it is aimed and it may well also have a strong appeal to some whose approach to opera is normally quite different. The four acts are separately banded.

*Monarchs in Melody* is entirely new to me. It seems that Reynell Wreford first conceived the idea of giving a thumb-nail sketch of each of the Kings and Queens of England in light verse and then decided to set them to music and a chance meeting with Robert Tredinnick has led to the first fifteen of them being recorded on Oriole MG10008 by **John Neville** and **Dudley Jones**, both of the Old Vic Company with an orchestra directed by **Frederick Marshall**, the Old Vic's conductor. This first record takes us from William I to Henry VI and it is hoped to complete the series on two more discs.

There is wit and humour in both words and music, which owe something to Gilbert and Sullivan respectively. One thinks too of "1066 and all that" and of Gilbert A'Beckett's "Comic History of England", more familiar to our grandfathers and great grandfathers than to the present generation, alas. The humour here is less broad and more subtle than in either of these minor classics, however. The obvious question that people are likely to ask is how will both words and music stand up to repetition. Humour is the most difficult of all things to advise upon but I can say that at a third or fourth hearing of some of them I found myself chuckling at an allusion, as often in the music as the words, that I had not appreciated previously. Singing, playing and recording are all good.

Of the eight items which comprise *Sinfonia de Tango* played by **Astor Piazzolla and his Orchestra** on London Int. WBVG1150 five are composed by Piazzolla himself. An interesting selection ranging from the kind we often hear at dances to more elaborate versions of this seductive rhythm in which interest centres more on the piquancy of the orchestration.

*Yiddish Songs* sung by **Nathan Szpiro** is full of interest but a knowledge of the language is surely necessary to get everything out of such a record. In particular I feel that there are touches of humour that I do not get (Philips BBR8081). Mr. Szpiro started his career in 1937 in Wilna but fled to Hungary in 1939 and thence to Roumania. During the war he served in the Polish army. Now he lives near Tel Aviv. These are cabaret songs in modern rhythms but they have the authentic feel of old Jewry. In mood they are mostly sentimental or nostalgic and it is here that they are at their best as in "Rumänien, Rumänien", "Moischele main fraind" and "Wu ahin soll Ich gehn" the last of which may be freely interpreted as: my family has gone, my friends have gone, our ghetto is in ruins, no one wants me, where shall I go?—To Israel, that's where I belong. The accompaniments are so

good that the orchestra might well have been named.

Another specialist record is one by the **Pipes and Drums of the Edinburgh City Police Band**—surely one of the best pipe bands in Scotland (Beltona ABL515). Each side is banded into four but as always each band contains three or four tunes and they vary from old favourites like "The Road to the Isles", "The Skye Boat Song", "The Rowan Tree" and "Tulloch Castle" (a particular favourite of my own) to modern compositions which might almost be called Scottish calypsos like "Gliding to Arnhem" and "The 10th Batt. H.L.I. crossing the Rhine". Half an hour's solid piping monotonous? Not a bit of it, but best heard in the garden in the dusk of a warm evening coming quietly through an open window. That gives the nearest approach to pipes heard at their very best.

**Mario Lanza** has two new records, a 12 inch LP and a 10 inch 78. The former is from the sound track of the film *Serenade* (H.M.V. ALP1365). Doubtless it will serve as a memento of the film and will be wanted by Mr. Lanza's enthusiastic admirers but others will find it disappointing I fear. There are 13 excerpts in all, some operatic and others not, some solos and some in which he is joined by other singers, some with orchestral accompaniments and some accompanied on a piano which is made to sound unpleasantly rattly. The whole effect reminds me comically of one of the demonstration records of snippets from this and that. Mr. Lanza's tendency to sing a trifle off-pitch when forcing does not lessen and his inclination to mouth his words grows worse if anything. In short a record that should most certainly be heard before you put your money down.

For his 78 he goes to two old musical comedies. They are "The Vagabond King" and "New Moon" and the songs are *Some Day* and

*Wanting You* respectively (H.M.V. DA2084). An obvious "must" for Mr. Lanza's many fans although I have both heard him in better form and heard the songs better sung.

A pleasant record to enjoy over a pipe after supper is *Music for the Nostalgic Traveller* played by the **Melachrinio Orchestra** on H.M.V. CLP1068. The places visited, apart from the various parts of Great Britain are France, Italy, Spain, Central Europe and the Tropics. A pleasant mixture in which the choice of representative music is sometimes but by no means always rather obvious, and surely "Vienna, City of my dreams" is not so representative of Central Europe as to warrant being given the biggest slice of its band. Playing is good in the main, although fragments from Offenbach and Chabrier are terribly plodding, and recording is excellent. Most of the tunes are of course bedecked in new dresses designed by Mr. Melachrinio for the occasion.

I haven't had a new gypsy record recently but I did not find *Play Gypsy* by **Tibor Kunstler and his Orchestra** as good as I hoped (M.G.M. CD3). I have heard Mr. Kunstler do better than this at Quaglin's Restaurant.

Judging by records the Portuguese *fado* has become very popular. On *Sempre Que Lisbon Canta* there are eight sung by four singers, two men and two women (Col. 33CS7). I always prefer the more lively ones to those that are tearful and of the present batch I like best the two sung by **Maria de Lourdes Machado**. But this is a purely personal reaction. All are excellent in their different ways.

**Munn and Felton's Works Band** couples Sousa's *The Thunderer with Galopade*, a descriptive trifle of the sort that the St. Hilda Band used to do so well in its palmy days. The conducting is shared between **Harry Mortimer** and **Stanley H. Boddington**, the band's professional and regular conductors (Col. DB3756).

## MISCELLANEOUS AND DANCE By "HARLEQUIN"

45 r.p.m. numbers are given where applicable for E.M.I. Group titles, whilst an asterisk indicates availability at 45 r.p.m. on the Decca Group labels. 45 r.p.m. numbers for the latter Group are the same as the 78 r.p.m. numbers with the addition of the prefix "45".

Many readers will recall a famous article written by Dr. Vaughan Williams called "Bach—the Great Bourgeois", which argued the case for contemporary setting of what we have come to call—curiously—baroque music. I do not know what Dr. Vaughan Williams feels about "Bach-Stokowski", a combination that became phenomenally popular in the late 'twenties, but now that historical accuracy is "the thing", it is as well to remind ourselves that the new orthodoxy does not command universal support. Here in the slum quarter of the gramophone, there are those who insist on their jazz being pure Dixieland, and of course the majority of these devotees have never been within a thousand miles of New Orleans and were born long after Nick La Rocca blew the first notes of *Tiger Rag*. Admittedly there exist old records of the ODJB, whereas musicologists will go on arguing about the comparative authenticity of the post-war recordings of the Brandenburg Concertos. All the same, I wonder what our jazz antiquaries will have to say about "Sorta-Dixie", a collection by **Billy May** on Capitol LC6819. The rather shamefaced title is carried forward to one of the numbers called

*Sorta Blues*, but this gave me unalloyed pleasure, a confession that will doubtless lose the column one of its two readers! But is not *Doux Home Rag* fascinating? There is a most imaginative *Riverboat Shuffle*, and the disc also includes *Rampart Street Parade*, *Sugar Foot Strut* and a finale for the gallery in the shape of *Five Foot Two, Eyes of Blue*. By the same token **Ray Anthony** presents "Big Band Dixieland" on LC6809. Here we have such classics as *West End Blues* (identical with the old Armstrong Parlophone record of 1929), *Basin Street Blues*, *Dipper Mouth Blues* and *That's a Plenty*, but perhaps the prize goes to a new number called *Drive In*. There is some magnificent playing in all this and you should be mightily impressed by the trumpet introduction to *West End Blues*. Good, virile music can stand up to any treatment, which is why it is absurd to worry about swing Mikados, Carmen Joneses and Sir Malcolm's *Israel in Egypt*. Who to-day when listening to the Hallelujah Chorus thinks of *Yes, We Have No Bananas*? So even if you rightly relish all your small band records of this early jazz you may well enjoy these two records.

None of which takes away a jot from the glory of **The Benny Goodman Quartet**, some of whose most wonderful achievements are collected on H.M.V. DLPC6 (available to special order). We have had so much of Goodman recently in big band music that one had almost despaired of getting new records of



his most original contribution. This is chamber music, not only in size, but in the fabulous interplay of the performers. It is intensely musical and the almost psychic understanding of the players is a continuing marvel. The titles are *Whispering*, *The Man I Love*, *Sweet Sue*, *Opus 4*, *Sweet Georgia Brown*, *Dinah* and *Runnin' Wild*. It has always been easy to see certain jazz in the light of the contrapuntal music of earlier days, and sometimes of nineteenth century romanticism, but Wilson's playing in *The Man I Love* is probably the nearest it will ever get to a Beethoven adagio—in mood. We are to-day near enough to the recent performances of Dr. Vaughan Williams's Eighth Symphony to recall the almost unanimous strictures of the critics on his use of the vibraphone in the first movement. This instrument all too often ruined performances in the hey-day of "symphonic jazz", and is indeed a nauseating interloper—and yet here it almost makes Goodman's *Sweet Sue*. Seldom has more imagination been shown than in Hampton's introduction. It is like a rubber ball bouncing on a jet of water. This is of course the record of the month, and unique in its field, until another appears, for luckily, there are plenty more examples in existence. Buy it, and you will have a yardstick against which to measure some of the hideous sounds which beset our ears to-day. At least this is music!

On a twelve inch Capitol (LCT6104) there is yet another Goodman selection related to the film, but there cannot be a reader who has not already all that he needs from this source. Anthony, too, contributes a side to LC6815 called "Dance Time". There is nothing Dixie-like about this (sorta-Kenton perhaps!), but on the other side we have **Jan Garber**, a revered name of old, giving extremely pleasant performances of *Soft Shoe Shuffle* and *Catalina Bounce*. Other revered names this month are **Jess Stacy** and **Fats Waller**. Of the latter it is but necessary to mention that H.M.V. DLP1118 contains his *Armful of Sweetness* and other typical numbers and to whisper the heretical opinion that this ebullient personality enraptures me on the piano but enrages me with his voice. There goes our other reader! Mr. Stacy has not been heard for a long time. He is more than welcome, and his selection includes *Indiana* and *Fascinatin' Rhythm*. Here is no straining after effect, but just good honest piano playing (Brun. LA8737). For those who prefer it, there is "An Evening with Liberace" on Philips BBL7074, on which the Tritsch-Tratsch Polka of Johann Strauss is renamed *Yakety-Yak*. Nuf said!

Last month we had an EP of Susan Hayward in some songs from the film "I'll Cry Tomorrow". Philips have now replied with a twelve inch LP by **Lillian Roth** herself. Though this film tells the story of Miss Roth, she herself did not sing. Here is a personality, in some ways resembling a softer Sophie and providing a sentimental memory. There is a good trombone solo in *Happiness is a thing called Joe* (BBL7079). There is also an LP of the film version of "Carousel" with **Gordon MacRae** and **Robert Rounseville**, who sang in the film, and the Decca recording of "The Tales of Hoffmann" with Sir Thomas Beecham. The famous *Soliloquy* frankly always makes me sick, but the score does of course contain a winner, which can doubtless be had for about an eighth of the price. Still here is the film (Capitol LCT6105). Those who simply want the Carousel Waltz can choose between **Ray Martin** (Col. DB3771/SCM5264), coupled with *Port au Prince*, and **Ray Bloch** (Vogue Q72165\*). I prefer the latter, but it should be noted that in contradiction to the label there is no chorus, which does, however, appear on the reverse—*You'll Never Walk Again*, also from the film.

There is the usual helping of "mood music", but it does seem a waste of the strings of the

**Pittsburgh Symphony Orchestra** to play this stuff. What would we say if the Philharmonia turned up with *Stella by Starlight*? (Capitol LC6816—"Music in the Night"). Then there is "Music for Memories", a rather ordinary collection by **Paul Weston**, but containing a wonderful *Hot Canary* on LC6821. "Far Away Places, Vol. 1" comes from **Monty Kelly** (London HAF2002), but this is the kind of record where it really does not matter which side you play. Are there really people with two pounds to spend on these dreary travelogues, except perhaps to get a laugh from the sleeve? **Wally Stott** gets some pleasant effects in his "The Song is You", even if the string tone is a bit strident. *Smoke Gets In Your Eyes*, *All the Things You Are*, *Dearly Beloved* and suchlike make up an innocuous disc (Philips BBR8082). **Les Baxter's** "Kaleidoscope" contains some fun with *Cornflakes* and a mouth-organ solo in *Ruby* on Capitol LC6822, but who knows what "Private Hell 36" is all about? Perhaps the sleeve, when it arrives, will tell us? The music is by **Leith Stevens**, who directs it on Vogue LVC10040. This is all most peculiar. Benjamin Britten once composed a Charm of Lullabies, and I can only call this a Ramble of Sounds. A film probably. Try it.

#### THE MONTH'S CHOICE

<b>Benny Goodman Quartet</b>	H.M.V. DLP66
<b>Billy May</b>	Capitol LC6819
<b>Ray Anthony</b>	Capitol LC6809
<b>Jess Stacy</b>	Brunswick LA8737
<b>Melachrino Orchestra</b>	H.M.V. B10954
<b>Les Brown</b>	Capitol EAP1012

An efficient "Vagabond King" selection fills H.M.V. C4274, and a twelve inch plum comes like an old friend. This is played by **The Melachrino Orchestra**, who also send a delightful ten inch 78 of two Parisian novelties by William Hill-Bowen, whom we have heard as a pianist. *Paris Promenade* and *Paris Metro* are on B10954. A new record from **Mitch Miller** on Philips PB595 features a hard, clangy harpsichord in *That Girl*, while *St. Lawrence River* is all vocal, and the drummer, who gets a billing, does not get much to do—not in front anyway. The Serenade from the film of that name is neatly turned by **Ray Heindorf** with *Bullfight*, also from the film, on Philips PB588, but those who prefer **Eddie Calvert** can have it on the trumpet on Col. DB3779. Mr. Calvert plays a good legato in *Golden Melody*. Other 78s to note are of **Max Miller** in *The Mother Brown Story* (she can't get her knees up any more!) and *The Girls I Like*, which can be imagined, although the accompaniment is neat (Nixa N15050). **Patti Page** linking the choruses of *Go On with the Wedding* with spoken verses on Mercury MT104, **Frankie Laine** in a good *Moby Dick* and a song called *A Capital Ship*, which is gramophonically interesting in crediting no author, composer or publisher (Philips PB587), and **Shirley Bassey**, the girl from Cardiff now in the Al Read show at the Adelphi, London, making her record debut with *Born to Sing the Blues* and *The Wayward Wind* on PB598. She is very young, but with a good producer might develop interestingly. She has started right by going on the stage, the hardest, cruellest and finest training of all. **Jimmie Logan** appears on the Philips Scottish label, but sings his songs in the English concert-party fashion, which gives him a notice here. *At the Ball of Kirriemuir* and *We're no' awa ta bide awa* are on YB9519.

Doubtless arising from the fabulous success of "The Boy Friend", somebody had the idea of reviving the best of the originals, and so it would appear that a production of Gershwin's "Lady Be Good" has been doing excellent business in the provinces. Certainly the Saturday night performance at Golders

Green was a sell-out—an appropriate house with its hideous front curtain so redolent of the 'twenties. On the conductor's desk was a copy of the original score graced by a photograph of the Astaires and on stage was **Sonnie Hale** giving a performance little short of miraculous. In front were all the mothers of North London showing their daughters what was what when they were young, and to-day those daughters are learning the Charleston again! **Joe Daniels's** *Charleston* on Parlo. R4173 with *Chicago* is a record for middle-brows and prompts the question whether there might not be a response to authentic records from these old musical comedies. What about a well produced LP of "Lady Be Good" for a start? Thousands of potential customers have been reacting afresh to this score all over the country, but how many gramophone executives to-day stir from their TV sets? It is the people who pay good money at the box office who matter. And here is **Norrie Paramor** playing *Charleston Parisien*, which sounds just like "one of those things", or should we say *une de ces choses*? on Col. DB3780/SCM5271 with *Ask for Joe*.

Another astonishing audience reaction has been to the B.B.C.'s Light Music Festival at the Royal Festival Hall. Of course the Hall itself is still a draw and so are artists like **Larry Adler**, whose EP this month (Col. SEG88) includes *Hora Staccato*, *Malaguena*, *St. Louis Blues* with surprising scraps of *Alouette*, *C'est mon homme* and *Sur le pont d'Avignon*, and *Caravan*, the last not really suitable. This set of Saturday night concerts is brilliantly devised, the programmes including standard favourites, novelties and a star-studded roster. But the actual music is what we have been led to believe is outmoded. To-day we are all supposed to be exclusively wedded to long-haired jazz or pre-Beethoven. Yet here is the modern equivalent of the old Ballad concerts selling out. Take a look at the audience—they are not the symphony supporters, nor are they the Prom fanatics; this is solid middle-class suburban London, and this apparently is what they like, and for which they will make baby-sitting arrangements, travel miles in bad weather, queue and pay for, but little of this is reflected in the record catalogues. Teen-age hysteria cannot last for ever, and the more it is pandered to, the greater the loss of solid goodwill on which industry depends. Now that the Sunday papers have found sex in records and "the top ten" is practically a syndicated feature, somebody should be seeing a red light. It is true, of course, that few people over 40 have any money these days, but from these two instances of middle-age expenditure it would appear that even they are open to persuasion!

Among the month's EPs are **Mantovani** playing waltzes by Irving Berlin (Decca DFE6353), **Ted Heath** in extracts from his "Gershwin for Moderns" (DFE6354) and "Kern for Moderns" (DFE6306), **Fela Sowande** in moon songs ("Moonglow" on DFE6357), **George Formby** in more revivals including *Swimmin' with the Wimmies*, which achieved Editorial mention on its first appearance (DFE6355), **Robert Farnon** in an extract from his LP of music by Arthur Schwartz ("Something to Remember You By" on DFE6359), and **Roy Fox**, who will bring back countless memories with his wonderful *Whispering*, with spoken introduction, and other old numbers on DFE6271. The recording here is very old. "Frantic Flute" is the title of a record by **Julie Kinsler** playing his or her own compositions. It is not often we get flute solos. There are some strange sounds, and a faint air of exoticism. Titles include *Flute Indigo* (Capitol EAP1016). An enormous public will await **Ernie Ford's** EP of *Sixteen Tons*, undoubtedly the best version, and other of his songs on EAP1014, and I hope no fewer will like **Les**



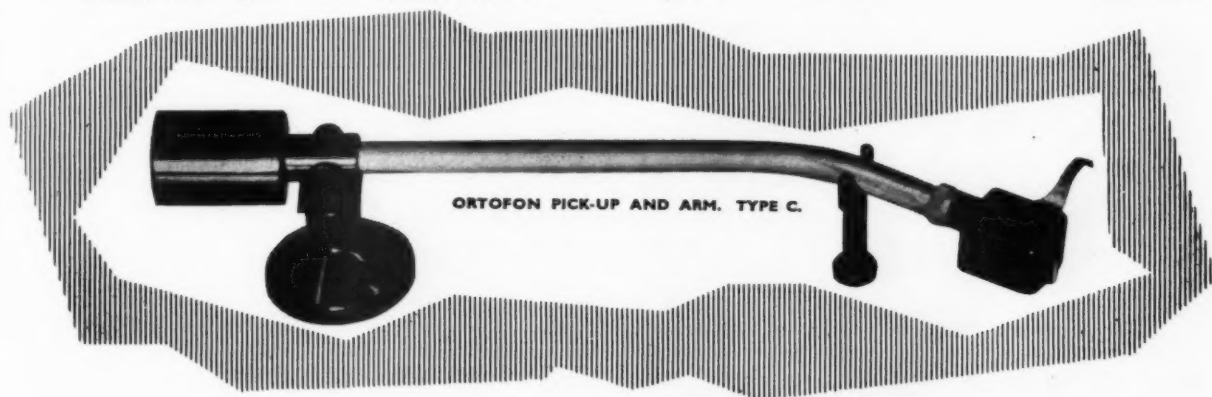
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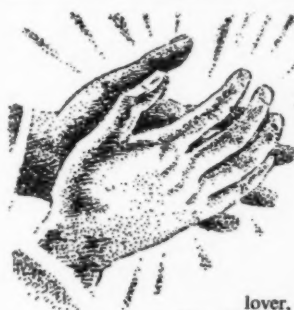
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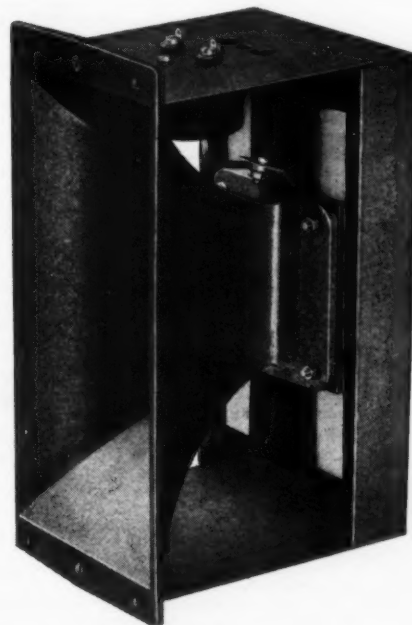
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## CONTINENTAL RECORDS

By LILIAN DUFF

Brown in a very good record that is well worth hearing on EAP1012. Various soloists are featured here, and there is plenty of interest.

Jerry Mengo has a Continental collection on London Ducretet-Thomson DEP95005, and Stanley Black is at the piano in an LP extract on Decca DFE6358. Frank Chacksfield has gone French this month. "Evening in Paris No. 2" is on DFE6356, and a 45 has *The Banks of the Seine* on F10743. Mr. Chacksfield has about the best light orchestra recording to-day and will have to watch his material. Michael Holliday has had good notices here before, and his EP is refreshing and will appeal to those who enjoy quiet ballad singing to a guitar. His songs, too, are original—Irish in sentiment (Col. SEG7638). Lena Horne, on the other hand, is something of an acquired taste. On H.M.V. 7EG8172 she devotes a side to *Frankie and Johnny*, which is developed like an old-fashioned song scena. Sordid, of course. Backing includes Cole Porter's *You Do Something To Me*, which has come up for revival.

Outstanding among the 45s is Bing Crosby's *Sleepy Time Gal* with the Buddy Cole Trio, backed by a dull *No Other Love* with our old friend John Scott Trotter, who includes a nice piano solo in his accompaniment. An American correspondent tells me that Crosby is constantly heard on radio in these stylish performances, which seldom reach records. One or two of them are reaching us over here, and we could do with more. After all, he started as one of the Rhythm Boys, and nobody can do this better. The other 45 winner is Bert Weedon playing *Flannel Fool*, a guitar solo, on Parlo. R4178/MSP6242. There is some rubbish on the back, but there is no need to import artists from abroad when our own people can put up such a good show as this. Four Freshmen and Five Trombones look inviting, but there is not enough trombone playing to make this worth while, unless you adore harmony singing (Capitol CL14580\*). A new name is Marc Fredericks, a pianist, whose *Mystic Midnight* is in romantic concerto style. This is terrific stuff, but adds up to very little, and sounds rather like a local prodigy being introduced to a seaside audience. *Symphony to Anne* on the back might get a cool reception from the lady (London HLD8281\*). The *Happy Whistler* is a popular number, available from Cyril Stapleton (Decca F10735\*), or better still from its composer, Don Robertson (Capitol CL14575\*), despite the reverse, which combines a petting voice with a cinema organ in *You're Free to Go*—untrue, alas, and thank you M.M. for those kind words last month! Welcome back to Will Glabe, a pioneer of the Continental idiom. His *Peanut Polka* and *March Hare* pass a pleasant few minutes on Decca F10730\*, while The Ralph Sutton Quartet bring real style to *Sweet and Lovely* and Waller's *Up Jumped You with Love* on Bruns. 05564\*. This is the works.

A couple of records worth looking at are Jimmy Wakely on Bruns. 05563\* and Bobby Darin on 05561\*. Mr. Wakely's *That's what the good Lord can do* is rhythmic religion, but his *Folsom Prison Blues* is an original train number, as is Mr. Darin's *Rock Island Line*. These are Western songs with a difference. Then Max Bygraves has topped *Sixteen Tons* with *Seventeen Tons*, a neat enough burlesque, with the inevitable children's choir for the kiddies on the back of H.M.V. POP208/7M400. Also in this vein is Billy Cotton in *Get Neighbourly*, first-class concert-party material in the Flanagan and Allen manner, with a jolly *March Hare* on Decca F10739\*.

A novelty is Pee Wee Hunt in the shortened version of Hugo Alfvén's *Swedish Rhapsody* with *The Object of My Affection* on Capitol CL14583\*, and a record by Al Caiola and his Magic Guitar has *Flamenco Love* and *From the Heart* (London H.CB285\*).

The first long-playing collection of Paraguayan songs recorded by Los Paraguayos trio last year seemed to me delightful. It's my pleasant duty to report that the second collection (Philips BBR8083) is even better. Of the three performers, two—Parana and Barboza—play the guitar, while Garcia, though he can also play the guitar when he needs to, specialises in the Paraguayan Indian harp. Indeed he actually built the harp from which he produces these streams of bell-like notes, as in the descriptive piece about a waterfall, *Cascada*.

The Guaraní Indian music in which Los Paraguayos specialise has been described, probably without too much exaggeration, as the creation of the Paraguayan composer, José Asunción Flores. Thirty years ago, after long study of native folk-music, he evolved the type that he has called "Guaranía" as a tribute to these simple people, much as Stephen Foster captured for all time the rhythms of the American Negro. He is now the leader of a rival group known as "the Guaranis".

Los Paraguayos' second collection includes songs in both Guaraní and Spanish. *Galopera*, in Spanish, describes the typical jewels and dresses of the women attending a Paraguayan festival known as Galopa. The music is as gay and exotic as the scene it paints. *Flor de Pilar* and *Mi Destino* are more sentimental; *Viva la Vida!* *Viva el Amor!* is as lighthearted as it sounds. But I really don't know why I'm picking out any of the songs, for I found them all

enchanting. Incidentally, if I seem well informed, it's due to the fact that the cover is again full of useful information, rather than to any researches of my own in the Matto Grosso.

Edith Piaf has helped many a young performer along the path to fame. The latest is Claude Rehaalt. She heard this poet singing his own lyrics and gave him encouragement and introductions. Now, according to one admirer, he is "the Musset of the romantics of our age". You may think this is putting it a little high, but he really is talented. His verses, on the evidence of the four songs in "Cabaret Club 56", Volume I (Ducretet-Thomson DEP95003), are charming, and his voice (unlike that of some poets I know) is most attractive, rather in the manner of the early Trenet.

Volume 3 of the same series (DEP95007) presents another artist who has only recently made a name. Of Maria Remusat I read encouragingly that "her songs are never just sex oozing over a microphone". The four numbers here include a lament, "Je suis folle", with a typical breakneck accompaniment composed by Gilbert Becaud.

Maria Clara (Parlo. CPMD4) gives us another collection of Portuguese songs, with marches on one side and on the other a mixture of more rhythmic pieces, gay or sentimental. I don't find her as interesting as Celeste Rodrigues or Amalia Rodrigues, but her clear and pleasant voice will win her many English admirers.

## NIXA DELETIONS

By F. F. CLOUGH

The Nixa Record Co Ltd. has announced the forthcoming deletion of a large proportion of the Long Playing records added to their catalogue prior to 1955. These will be deleted as from September 30th, 1956, subject to stocks lasting so long. The following classified list attempts to mention every disc, though there is not room for full details. Discs marked † contain what is thought to be the only available recording of the whole or part of the contents, at least in Great Britain.

BACH, C. P. E. & J. C.  
†BLP364—Sym. 11 & 15 ("3 & 1"); Sinf. Concertante. Vienna Sym.—Gunter (& soloists)

BACH, J. S.  
PLP235—Cantatas 51 & 189. Stuttgart—Grischkat  
†WLP5197—Cantatas 53, 54, 170.

†WLP5201—Cantata 76. Laszlo, R.—Majdan, Vienna—Scherchen  
†WLP5138—Cantata 210. Laszlo, Vienna—Scherchen  
†PLP547—Clavier Concertos, D & F. M.v.d. Lyck, Stuttgart  
†BLP387—Easter Oratorio. Soloists, Vienna—Prohaska  
CLP60—Magnificat. Stader, Cavelti, etc.; Reinhart Cho.  
†CLPY1088—Two-part Inventions.

WLP5101—Piano collection. R. Kirkpatrick, clavi chord  
LLP6048—Harpischord collection. R. Gnanoli  
BETHOVEN F. Valenti

CLP1202-4—String Quartets Op. 18 Nos. 2-6; Op. 95. Pascal Ott  
WLP5044, 5150—Pf. Sonatas 7, 21, 29. K. Appelbaum  
†WLP5124—Song Recital. A. Poell, bar.; V. Groef, piano  
WLP5198, 5219—Str. Trios. Pougnet, Riddle, Pini

BERLIOZ  
†ULP9961—Hamlet Funeral March; Three pieces from The Damnation of Faust. Paris—Sebastian

BIZET  
PLP205-1/3—Les Pecheurs de Perles, Complete. M. Dobbs, etc.

BLOCH  
†VLP423—Israel Symphony. Soloists, Vienna—Litschauer

BOCCHERINI  
WLP5126—Cello Concerto. Janigro, Vienna—Prohaska  
†WLP5077—Str. Sextets & Sinf. Concertante. LBE—Haas

BORODIN  
†WLP5035—Str. Quartet No. 1. Vienna Konzerthaus  
†ULP9646—Sym. No. 1, E fl. ma. Bavarian Sym.—Graunke

BRAMMS  
WLP5273—Violin Concerto. Olevsky, Nat. Sym. (U.S.A.)  
†WLP5081—Gesang der Parzen; Nanie, Vienna Cha. Cho.  
WLP5155—Clarinet Quintet. Wlach, Vienna Konzerthaus  
WLP5148—Piano Quintet, Op. 34.

Demus, Vienna Konzerthaus  
WLP5146—Horn & Clarinet Trios. Koch, Wlach, Barylli, etc.

WLP5152—String Quartets 2 & 3. Curtis Ott  
CLP1147—Paganini Variations. R. Goldsand, piano

†WLP5058—Piano Trio, A. ma. Hubner, Harand, Heitschek  
CHOPIN  
PLP574—Pfte. Concertos 1 & 2. Musulin, Stuttgart Or.  
CLP1132—Etudes, Op. 10 & 3 Nouvelles Etudes. Goldsand

COPLAND  
†WLP5286—Appalachian Spring, Fanfare, etc. Nat. Sym. (U.S.)

CORELLI  
†PLP540—Sonata Op. 5-7, J. Starker, 'cello; & Christmas Concerto, orch.

CRESTON  
†WLP5272—Sym. 2 & 3. Nat. Sym. (U.S.A.)—Mitchell

DEBUSSY  
GLP4005—Suite bergamasque. F. Glazer, piano

DITTERSDORF  
†LLP9024—Sym., A minor. Frankenland—Kloss

DOHNANYI  
†WLP5301—Pf. Quintet No. 2; Str. Quartet No. 2. Sokoloff & Curtis Ott.

†ULP9066—Symphonic Minutes. Bavarian—Graunke

DONIZETTI  
†PLP585—Betty—Complete. Rome—Morelli  
†WLP5206-1/2—Don Pasquale—Complete. Aimaro, Luise, Colombo, etc.; Vienna—Quadri

†ULP9057—Idem & Daughter of Regiment, Overtures. Rother

DUKAS  
ULP9097—La Peri. Colonne—Sebastian  
†ULP9102—Symphony, C major. Idem





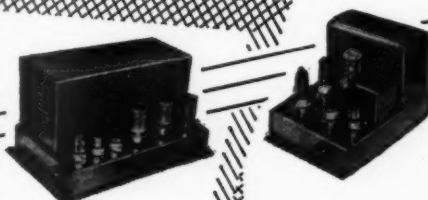
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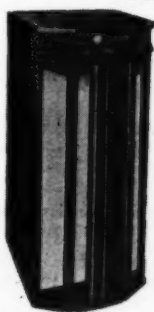
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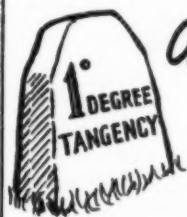
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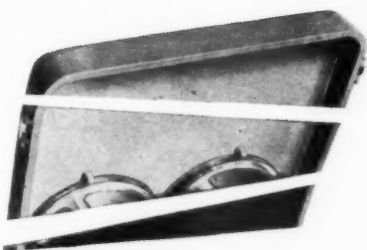
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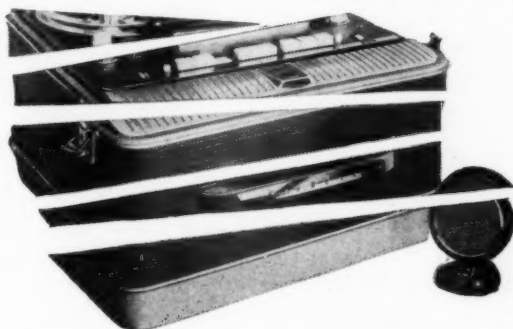
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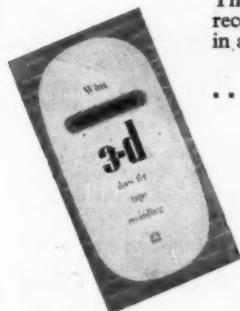
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# JAZZ AND SWING

Reviewed by

EDGAR JACKSON and OLIVER KING

## ★Ray Anthony

"Big Band Dixieland"

\*\*\*West End Blues (Joe Oliver, Clarence Williams) (d); At The Mardi Gras Parade (Ben Pollack, Roberts) (h); Basin Street Blues (Spencer Williams) (j); Dippermouth Blues (Joe Oliver) (d); That's A Plenty (Low Pollack) (g); Tin Roof Blues (New Orleans Rhythm Kings) (b); Drive In (David Bee) (c); When The Saints Go Marching In (Trad.) (Capitol LP LC6806—25s. 6d.)

(a) (Am. Capitol 14220), (b) (do. 14222)—Anthony (p); Leo Anthony, Gus Bivona, Matty Matlock, Eddie Miller (reads); Conrad Gozzo, Manny Klein, Charlie Teagarden, Zeke Zarchy (tpts); Francis Howard, Abe Lincoln, Elmer Schneider (tmb); Paul Smith (pno); Al Hendrickson (gtr); Don Simpson (bass); Nick Fatool (drs). 18/7/1955. Hollywood.

(c) (do. 14159), (d) (do. 14108), (e) (do. 14194), (f) (do. 14195), (g) (do. 14223), (h) (do. 14224)—Same personnel. 21/7/1955. Hollywood.

Not quite authentic sounding? Solos a little too pat? Band a little too slick? Possibly. But before you trad. fans go any further with your criticism ask yourselves what you would have said if you had suddenly come across this record in what you call the genuine Dixieland era of thirty years and more ago? I bet you'd have raved about it as the greatest advance in jazz. And that's an idea that seems to have a moral somewhere. E.J.

## ★Count Basie Big Band

\*\*\*No Name (Oliver) (c); Redhead (Oliver) (c); Bunny (Gibson) (a); Bootale (Wilkins) (b) (Columbia-Clef EP SEB1003—11s. 14d.)

(Am. Clef, tape numbers EP196-A, -B) (a)—Basie (pno); Marshall Royal (alto); Ernie Wilkins (alto, tr); Eddie Davis, Paul Quinichette (tr); Charlie Fowlkes (bar); Wendell Culley, Paul Campbell, Renaud Jones, Joe Newman (tpts); Henry Coker, Benny Rowell, Jimmy Wilkins (tmb); Freddie Greene (gtr); Jimmy Lewis (bass); Gus Johnson (drs). 20/7/1952. U.S.A.

(b)—Same personnel. 20/7/1952. U.S.A.

(c)—Same personnel, except Gene Ramey (bass) replaces Lewis. Summer, 1953. U.S.A.

As a friend of mine remarked when we were playing through this the other evening, there isn't an outstanding arrangement or a more than average solo in the set. And come to think of it that goes for most of the Basie 1950's recordings. What then is it that makes the band, whose style is neither traditional nor modern, but which adheres to the mid-period that to-day excites neither historic interest nor exploratory fascination, still hailed as one of the greatest in jazz?

The answer is: partly the musicianliness of the well led sections and ensemble; partly the subtle rhythm, due in great measure to its perfect timing, of Basie's economical, but always enticing, piano. But in the main it is factors on which (as you can hear in the reissue of 1939 and 1940 Basie's on Philips EP BBE12041) Basie built his band's success—sincerity and swing. Swing is independent of periods or fashions. It is something that is born in a musician that comes out no matter what the surrounding circumstances may be. Basie has always picked his men, especially those of his rhythm section, for their ability to swing and their sincere belief that the music, as a certain Mr. Ellington once said, don't mean a thing if they don't; and the fact shows up even in this not exactly Basie-at-his-best EP. E.J.

## ★Paul Bley Trio

\*\*\*Opus One (Bley) (a); Teapot (Bley) (a); Like Someone In Love (Van Heusen) (a); Spontaneous Combustion (Bley, Blakey, Mingus) (b); Split Kick (Horace Silver) (b); I Can't Get Started (Gershwin) (b) (Vogue LP LDE171—29s. 6d.)

(a) (Am. Debut DLP7-A), (b) (do. -B)—Bley (pno); Charlie Mingus (bass); Art Blakey (drs). October, 1953. New York.

The first appearance of Paul Bley promises well for the future of this obviously highly talented young Canadian pianist. Significantly it is on a Horace Silver theme, *Split Kick*, that he sounds at his best, for there is a great similarity of style between the two musicians. *Spontaneous Combustion* and *Teapot*—both blues,

but taken at different tempi—have outstanding solos. The ballads receive less sympathetic performance.

Bley gets first-class accompaniment. Charlie Mingus plays as brilliantly as ever, while Art Blakey surpasses himself. Here is a really great drummer. E.J.

## ★Ruby Braff Orchestra

"Holiday In Braff"

\*\*\*When You're Smiling (Fisher, Goodwin, Shay); Easy Living (Robin, Rainger); Pullin' Through (Trent); You're A Lucky Guy (Cahn, Chaplin); Flowers For A Lady (Wilber, Bruff); Foolin' Myself (Tinturum, Lawrence); I'll Be Around (Wildner); It's Easy To Blame The Weather (Cahn, Chaplin) (London LP LZ-N14022—29s. 6d.)

(Am. Bethlehem, tape numbers BCP1032-1, -2)—Braff (tpt); Hymie Schertzer (alto); Al Klink, Boomie Richman, Bob Wilber (tr); Sol Schlinger (bar); Ellis Larkins (pno); Mundell Lowe, Arthur Ryerson (gtr); Walter Page (bass); Bobby Donaldson (drs). Circa Spring, 1955. U.S.A.

## ★Ruby Braff Quartet

\*\*\*Blue And Sentimental (Basie); The Blue Room (Rodgers); I Can't Get Started (Duke); This Can't Be Love (Rodgers) (London EZ-N19002—13s. 7d.)

\*\*\*Struttin' With Some Barbecue (Armstrong); Mean To Me (Turk); Ellie (Braff); You're A Sweetheart (McHugh) (London EP EZ-N19011—13s. 7d.)

(Am. Bethlehem, catalogue number LP BCP1005)—Braff (tpt); Johnny Guarneri (pno); Walter Page (bass); Bobby Donaldson (drs). Circa Summer, 1954. U.S.A.

People who feared that the tradition of lyrical improvising might be dying out in jazz have had their faith restored by the young Bostonian trumpet player, Ruby Braff. Reviewing his duets with Ellis Larkins a couple of months ago, I criticised them because to my mind the trumpet and piano do not match, and always sound "empty" together. These records are a very different story.

The EPs have been split from the very first LP which Braff recorded under his own name. Johnny Guarneri's piano solos sometimes sound a little aimless, but Braff plays brilliantly. He doesn't even fall down in his highly individual version of the Louis Armstrong feature, *Struttin' With*.

Even better is the LP, "Holiday in Braff", so-called because the tunes are all associated with that great singer Billie Holiday. Backed by a full reed section, Ellis Larkins on piano and a rhythm team including Walter Page, Braff takes on full stature and plays rich, inventive solos on every track. He manages to combine power with sensitivity and imagination in a unique and exciting manner. E.J.

## ★"British Modern Jazz Scene, 1956"

\*\*\*Vic Ash Quartet: Early Morning (Le Sage) (e); Doxy (Rollins) (f); Blue Lou (Sampson) (d); Tubby Hayes Orchestra: Orient Lane (South) (g); Plymouth Rock (Hefti) (h); Room 608 (Silver) (i); Sophisticated Lady (Ellington) (k); Mambo Tittore (Billy Taylor) (l) (Tempo EP EXA36—13s. 7d.)

\*\*\*New Jazz Group: Any Questions? (Derek Smith) (a); These Foolish Things (Maschwitz) (b); Umf (Reece) (c) (12 in. Tempo LP TAP2—38s. 3d.)

\*\*\*Tubby Hayes Orchestra: Doggin' Around (Evans, Battle) (j); I'll Remember April (De Paul) (m); Plymouth Rock (Hefti) (h); Mambo Tittore (Taylor) (l) (Tempo EP EXA36—13s. 7d.)

(a) (Vogue VOG-501), (b) (do. -502), (c) (do. -503)—Dizzy Reece (tpt); Derek Smith (pno); Sammy Stokes (bass); Allan Ganley (drs).

(d) (do. -505), (e) (do. -506), (f) (do. -507)—Ash (cl); Terry Shannon (pno); Pete Elderfield (bass); Benny Goodman (drs).

(g) (do. -509), (h) (do. -600), (i) (do. -601), (j) (do. -602), (k) (do. -603), (l) (do. -604), (m) (do. -605)—Hayes (tr); Mike Senn (alto); Jackie Sharpe (bar); Ian Hamer, Dick Hawdon (tpts); Harry South (pno); Pete Blannin (bass); Bobby Green (in li only) (cong drs).

All 18/2/1956, at the National Jazz Federation Concert, Royal Festival Hall, London.

Note: (d) and (f) available also on Tempo A135 and 45A135.

These two records present part of last February's N.J.F.'s concert at the Royal Festival Hall. The Ronnie Scott Orchestra with Tony Crombie were also on the bill to help represent the modernists, and their part of the show has been issued on Decca LF1261.

Like the music at most jazz concerts, the quality varies considerably. The New Jazz Group gets three stars because of Dizzy Reece's playing. This Jamaican-born musician has genuine feeling and original ideas. His sensitive, thoughtful solo in *These Foolish Things* is by far the best thing on the record.

The Vic Ash Quartet are a shade too genteel in their approach, although Terry Shannon is an interesting pianist. Apart from the leader himself and trumpeter Dickie Hawdon, Tubby Hayes' band lacks convincing soloists and doesn't make up for it with orchestral swing. E.J.

## ★"British Traditional Jazz Scene, 1956"

\*\*\*Sandy Brown's Jazz Band: Black Six Blues (Brown) (m); Blues Stamped (Unknown) (n); Fifty-fifty Blues (Brown) (o)

\*\*\*Dave Carey Jazz Band: I'm A Little Blackbird (Clarke, Turk, Meyer, Johnson) (e); Special Delivery Stomp (Artie Shaw) (f) (Tempo LP LAF8—29s. 6d.)

\*\*\*Acker Blik's Paramount Jazz Band: Really The Blues (Mezzrow) (h); Where The River Shannon Flows (Russell) (i); Dippermouth Blues (Oliver, Armstrong) (j)

\*\*\*Dave Carey Jazz Band: I've Found A New Baby (Palmer, Williams) (a); Doctor Blues (Barbarin) (b); Brown Skin Mama (Blythe) (d); Yellow Dog Blues (Handy) (e); Rainbow Man (Dowling, Hanley) (g)

\*\*\*Terry Lightfoot and his Jazzmen: Wabash Blues (Meinken, Ringle) (k); Lady Be Good (Gershwin) (l) (12 in. Tempo LP TAP1—38s. 3d.)

(a) (Vogue VOG-600), (b) (do. -610), (c) (do. -611), (d) (do. -612), (e) (do. -613), (f) (do. -614), (g) (do. -615)—Carey (trs); Tony Gibbons (cl); Johnny Codd (tpt); Tony Mulliner (tmb); Pat Hawes (pno); Ben Mack (gtr); Eric Starr (bass).

(h) (do. -616), (i) (do. -617), (j) (do. -618)—Blik (cl); Johnny Stainer (tpt); Johnny Skuse (tmb); Dave Collett (pno); Jay Hawkins (bjo); Johnnie Macey (bass); Roy Smith (drs).

(k) (do. -619), (l) (do. -620)—Lightfoot (cl); Colin Smith (tr); Johnny Hunt (tmb); Alan Willockes (bjo); Bill Reid (bass); Johnny Richardson (drs).

(m) (do. -621), (n) (do. -622), (o) (do. -623)—Brown (cl); Al Fairweather (tpt); Alan Thomas (pno); Mo Umansky (bjo); Brian Parker (bass); Graham Burbage (drs).

All 18/2/1956, at the National Jazz Federation Concert, Royal Festival Hall, London.

Note: (a) and (d) available also on Tempo A133 and 45A133, (i) and (j) on A134 and 45A134.

Pleasant records as souvenirs of the occasion. The best band all round is the Sandy Brown unit. Had their fine trombone man, John R. T. Davies, been present, no doubt they would have done even better. There is a clean, round tone to the music they play, and Brown's clarinet is very expressive.

Close behind is Dave Carey's grand group. A little lumpy in the *Blackbird* number, they show what can be done with unlikely material such

as the Artie Shaw tune that follows, and that is plenty! The low register clarinet from Acker Bilk is good, though the sound of the band as a whole is on the thin side, and *Dipper Mouth* lacks drive. The Lightfoot band is entirely new to me. They go in for rather crude, stark effects in the Colyer manner, which I don't care for. I get very tired of hearing the banjo and bass walloping out the rhythm while the front line try to think up another idea. *Lady, Be Good* is a clarinet solo, by the way. It's quite pleasant, but a bit long.

The absence of a dividing scroll on any of the four sides except between the different groups rather complicates playing any individual offering except the first. A good method of determining the beginning of a number is to look for the heavy mod. that is visible wherever the audience vents its unrestrained joy at what has gone immediately before. O.K.

#### \*"Les Brown All Stars"

\*\*\*Don Fagerquist Nette: *The Way You Look Tonight* (Kern, arr. Wes Hensel) (b)

\*\*\*Ronny Lang Sextet: *Thou Swell* (Rodgers, arr. Hensel) (c)

\*\*\*Dave Pell Ensemble: *Mike's Peak* (Shorty Rogers, arr. Rogers) (a)

\*\*\*Ray Sims With Strings: *You Don't Know What Love Is* (De Paul, arr. Marty Paich) (d) (Capitol EP EAP1012—11s. 10d.)

(a) (Am. Capitol 13636)—Pell (tr); Bob Gordon (bar); Don Fagerquist (tp); Ray Sims (mb); Paul Smith (pno); Tony Rizzi (gtr); Joe Mondragon (bass); Jack Sperling (dr). 15/6/1955. U.S.A.

(b) (do. 14037)—Fagerquist (tp); Bill Holman, Pell, Zoot Sims (tr); Gordon (bar); Donn Trenner (pno); Vernon Polk (gtr); Buddy Clark (bass); Bill Richmond (dr). 21/6/1955. U.S.A.

(c) (do. 14134)—Lang, Bob Drassin (alto); Abe Aaron, Pell (tr); Gordon (bar); Trenner (pno); Clark (bass); Richmond (dr). 23/6/1955. U.S.A.

(d) (do. 14135)—Sims (mb); Lang (flute); Corky Hale (sax); unidentified string section; Trenner (pno); Clark (bass); Richmond (dr). 27/6/1955. U.S.A.

Les Brown presents a number of his present and past musicians in groups led by four of them.

The result does less than justice: to some fine players. The arrangements by Wes Hensel, Marty Paich and Shorty Rogers (see heading details) are mostly arty-crafty, substanceless concoctions, so it's not surprising that mostly their performances sound likewise. Only the solos by Fagerquist, Ray Sims, Zoot Sims and the late Bob Gordon lift the proceedings above suave musicianship put to rather worthless ends. The complete low is reached when Ray Sims, who can be an ingratiating and swinging trombonist, has to wallow in the cloying jelly of strings. E.J.

#### \*Dave Brubeck Quartet

\*\*\*Lover (Rodgers) (e); *Little Girl Blue* (Rodgers) (g); *Fare Thee Well, Annabelle* (Dixon, Wrubel) (c); *Sometimes I'm Happy* (Youmans) (a); *The Duke* (Brubeck) (f); *Indiana* (MacDonald, Hanley) (b); *Love Walked In* (Gershwin) (d) (12 in. Philips LP BBL7076—35s. 14d.)

(a) (Am. Columbia C052619), (b) (do. C052620), (c) (do. C052621), (d) (do. C052622)—Brubeck (pno); Paul Desmond (alto); Bob Bates (bass); Joe Dodge (dr). 12/10/1954. Basin Street Club, New York.

(e) (do. C052623), (f) (do. C052625), (g) (do. C052627)—Same personnel. 9/8/1955. Same venue.

The space problem that prevents mention of so many records that ought to be dealt with in this column has crowded out more than one recent Brubeck, including the Urso-Brookmeyer on London LP LZ-C14016; but here is one that I must recommend.

No one expects really swinging jazz from Brubeck. But in addition to his other attributes he has always been one of the most inventive members of the modern school. This trait in his make-up comes out fascinatingly in *Lover*, in which he and bassist Bob Bates play in the slow 3/4 tempo in which the tune was written against a fast 4/4 by drummer Joe Dodge, and it all fits.

Paul Desmond creates lyrical blues patterns on *Little Girl Blue* and there is some delicate

piano work by Brubeck. *The Duke* is a brief, but charmingly concise musical portrait of Duke Ellington. *Sometimes I'm Happy* and *Indiana* have fine solos by Desmond and Brubeck in more carefree style. *Fare Thee Well, Annabelle* and *Love Walked In* are both intricate yet lively. Altogether an excellent record. E.J.

#### Ken Colyer's Jazzmen

\*\*\*Maryland, My Maryland (Trad.) (a)

\*\*\*The World Is Waiting For The Sunrise (Seitz, Lockhart) (b) (Tempo 78 A136, 45 45/A136—6s. 3d.)

(a) (Vogue VOG688), (b) (do. VOG689)—Colyer (tp); Ian Wheeler (cl); Mac Duncan (mb); John Bastable (bjo); Dick Smith (bass); Colin Bowden 8/3/1956. London.

Yet another *Maryland*, different admittedly from the rest in that it is slower—almost to the point of listlessness (and not without some fluffs from Colyer). The reverse is getting almost as hackneyed, and is played in the rough-and-raw manner associated with this group, and featuring an unnecessarily long banjo solo by Bastable. It is a passable replica of the way they play jazz in New Orleans to-day. O.K.

#### \*Eddie Condon and his Chicagoans

\*\*\*Nobody's Sweetheart (Schoebel, Meyers) (b); *Frar's Point Shuffle* (Condon, Red McKenzie) (c); *There'll Be Some Changes Made* (Overstreet, Higgins) (a); *Someday, Sweetheart* (J. C. and B. Spikes) (d) (Brunswick EP OE9152—11s. 10d.)

(a) (Am. Decca 66072), (b) (do. 66073), (c) (do. 66074), (d) (do. 66075)—Condon (gtr); Pee Wee Russell (cl); Bud Freeman (tr); Max Kaminsky (tp); Brad Gowans (mb); Joe Sullivan (pno); Clyde Newcombe (bass); Dave Tuller (dr). 11/8/1939. U.S.A.

Previous issues: (a) and (d) Brunswick 03056, (b) and (c) 03055.

A bunch of pioneers in the Chicago-style (so-called) playing what were even then pretty well-worn tunes, but playing them well. Even Russell puts in some worth while jazz. In those days he wasn't trying to be Ted Lewis, Boyd Senter and Earl Bostic all in one. The overall effect is one of orderliness compared with many other sessions by this and similar bands. As an inveterate habitué of junk-shops, I admire the sleeve design, with its motif of lumber, old posters and even a pile of old records. O.K.

#### \*Johnny Dodds—Vol. 3"

\*\*\*Junie Cobb and his Hometown Band—East Coast Trot (Unknown) (c); *Chicago Buzz* (Parham) (d)

\*\*\*Jimmy Blythe's Washboard Band—Bohunkus Blues (Unknown) (a); *Buddy Burton's Jazz* (Burton) (V by Buddy Burton) (b)

\*\*\*State Street Ramblers—Cootie Stomp (Clarke) (b); *Wearry Way Blues* (Cox, Austin) (g)

\*\*\*Lovie Austin's Blues Serenaders—Chicago Mess Around (Unknown) (V by Henry Williams) (e); *Gallon Stomp* (Austin) (f) (London LP AL3555—29s. 6d.)

(a) (Am. Paramount 2541), (b) (do. 2542)—Blythe (pno); Dodds (cl); Buddy Burton (washboard). May, 1926. Chicago.

(c) (do. 2619), (d) (do. 2620)—Cobb (cl, alto); Dodds (cl); Jimmy Blythe (pno); Eustera Woodfork (bjo). August, 1926. Chicago.

(e) (do. 2621), (f) (do. 2622)—Austin (pno); Dodds (cl); Tommy Ladnier (cornet); unknown mb., bjo, and possibly drs. August, 1926. Chicago.

(g) (Am. Gennett GE12990)—Dodds (cl); Nat Dominique (cornet); Jimmy Blythe (pno); Baby Dodds (washboard). 13/8/1927. Richmond, Indiana, U.S.A.

(h) (do. GE12991)—Same personnel. 15/8/1927. Richmond, Indiana, U.S.A.

Another fine set of historically and musically interesting records by the greatest of all New Orleans clarinetists. Dodds is always on top form, though some of his accompanists are not quite so much so. The hokum on *Bohunkus* has little point, but there is a wealth of good jazz besides corny slap-tongue sax on the Cobb titles. Brassless jazz need not be as watery as the Noone Vocals often were!

My favourites are the Austins. They are a lesson in how a quintet of jazz players with one accord and no lengthy rehearsal—certainly no scores, however simple—can play splendid music

that for all the boxy recording (which I have not taken into account in the four star ratings) sounds as fresh now as it did in 1926. The vocalist here is a pity, but there is so much that compensates for him. A certainty for Dodds fans, who are apparently, I am glad to say, legion. O.K.

#### \*Art Farmer Quintet

\*\*\*Wisteria (Farmer); *Soft Shoe* (Farmer); *Confab in Tempo* (Farmer); *I'll Take Romance* (Oakley) (Esquire LP 20-057—29s. 6d.)

(Am. Prestige, tape Nos. PRLP177-A, -B)—Farmer (tp); Sonny Rollins (tr); Horace Silver (pno); Percy Heath (bass); Kenny Clarke (dr). 20/1/1954. U.S.A.

Art Farmer was one of the trumpeters who came to Europe in 1953 with Lionel Hampton's band. Before that he worked in California with a small group headed by the late Wardell Gray. This record was made after Farmer and six of his Hampton colleagues left Hampton's band as a result of a dispute over the records they made in Europe for Vogue and Metronome Records. Sonny Rollins is a prominent New York soloist.

The rhythm section is one which has been used time and again on American jazz record sessions, and in fact the men play so well here that they often outshine the efforts of the front-liners. Rollins suffers from reed trouble and squeals on *I'll Take Romance*, while Farmer's playing lacks the fire he showed in his later Quartet album (Esquire 20-051). *Wisteria* is a slow-paced original on which Rollins does not play; *Confab in Tempo* is based on *Get Happy*; *Soft Shoe* (not the Gerry Mulligan tune of the same name) sounds like *Fine And Dandy*. E.J.

#### \*"Five Horn Groove"

"The Trumpet Section of Duke Ellington's Orchestra" \*\*\*Chumpea Leasy (N. Williams); *Big Al* (Killian) (Vogue EP EPV1114—13s. 7d.)

(French Vogue, numbers untraced)—Harold Baker, Al Killian, Ray Nance, Nelson Williams (tps); Art Simmons (pno); Wendell Marshall (bass); George "Butch" Ballard (dr). Summer, 1950. Paris.

While the Duke Ellington Orchestra was touring Europe in the summer of 1950 somebody thought up the bright idea of recording the trumpet section on its own. Nelson Williams, Ray Nance, Harold Baker, Ernie Royal and Al Killian taking solos one after another promised to be exciting. In fact, it has turned out a very mixed experiment. Solos by Ray Nance and Nelson Williams (muted) are exceptional, but the overall performance is rather undistinguished. E.J.

#### \*Four Freshmen and Five Trombones

\*\*\*Angel Eyes (Matt Dennis, Earl Brent) (c); *Love Is Just Around The Corner* (Lewis, Gensler, Leo Robin) (a); *Mam'selle* (Goulding, Gordon) (d); *Speak Low* (Kurt Weill, Ogden Nash) (d); *The Last Time I Saw Paris* (Kern, Hammerstein II) (f); *You Stepped Out Of A Dream* (Nacio Herb Brown, Gus Kahn) (g); *I Remember You* (Schertzing, Mercer) (b); *Love* (Ralph Blane, Hugh Martin) (f); *You Made Me Love You* (James V. Monaco, Joe McCarthy) (h); *Love Is Here To Stay* (Gershwin) (i) (Capitol LP LC6312—25s. 6d.)

(a) (Am. Capitol 14305), (b) (do. 14306), (c) (do. 14338), (d) (do. 14339), (e) (do. 14340), (f) (do. 14350), (g) (do. 14351), (h) (do. 14356), (i) (do. 14388), (j) (do. 14389)—Four Freshmen: Ross Barbour, Bob Flanagan, Ken Erriar, Don Barbour (vocs); Milt Bernhart, Harry Betts, Jr., Tommy Pederson, George Roberts, Frank Rosolino (trbs); Claude Williamson (pno); Barney Kessel (gtr); Joe Mondragon (bass); Shelly Manne (dr). Arranger: Pete Rugolo. Released America 6/2/1956.

Note: (a) and (c) available also on Capitol CL14580, 45CL14580.

No disrespect to the Four Freshmen, a more than averagely good vocal group, "discovered", during one of their cabaret performances in Dayton, Ohio, by Stan Kenton, who arranged this their first recording session for them, but this record gets its high rating, and indeed into this column at all, mainly for the



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*Nan  
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the famous American mezzo-soprano is appearing at  
Glyndebourne this summer, where she will sing the rôle of  
DORABELLA in COSI FAN TUTTE which part she also sings in  
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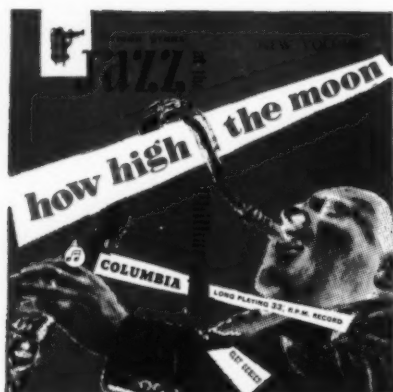
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Bell Boy Blues

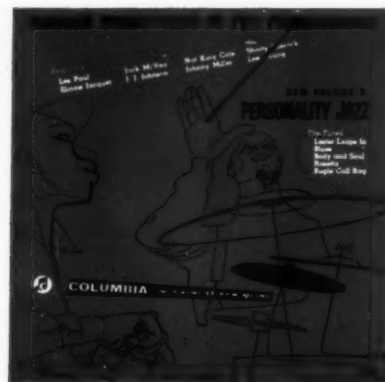
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WILLIE SMITH  
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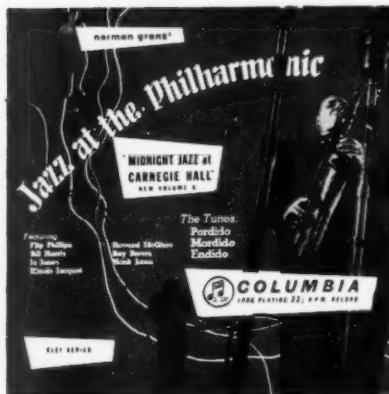
Blues for Norman ; I can't get started ;  
Crazy rhythm ; Sweet Georgia Brown  
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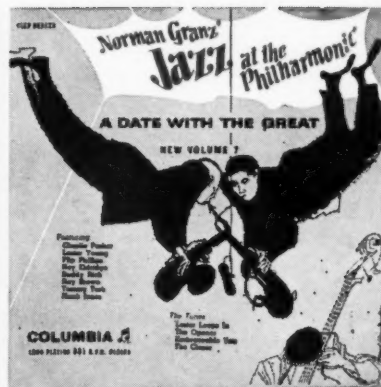
featuring JACK McVEA tenor sax.  
ILLINOIS JACQUET tenor sax.  
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NAT 'KING' COLE piano  
LES PAUL guitar  
LEE YOUNG drums  
JOHNNY MILLER bass

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The Opener ; Lester leaps in  
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RED CALLENDER bass

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ILLINOIS JACQUET tenor sax.  
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JO JONES drums  
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CHARLIE VENTURA tenor sax.  
LESTER YOUNG tenor sax.  
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The man I love  
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**AN EVENING WITH BILLIE HOLIDAY**

accompanying artists JOE NEWMAN  
PAUL QUINICHETTE  
FLIP PHILLIPS  
CHARLIE SHIVERS  
OSCAR PETERSON  
RAY BROWN  
BARNEY KESSEL  
J. C. HEARD  
ALVIN STOLLER

I can't face the music  
Remember  
My Man  
He's funny that way  
SEB10035 7" Extended Play

**THE STROLLING MR. ELDRIDGE (2)**

ROY ELDRIDGE trumpet  
OSCAR PETERSON piano  
RAY BROWN bass  
HERB ELLIS guitar  
ALVIN STOLLER drums

Feeling a draft  
When your lover has gone  
I can't get started  
Don't blame me  
SEB10038 7" Extended Play

**LESTER YOUNG QUARTET (2)**

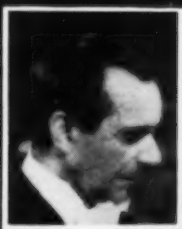
In a little Spanish town  
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Little Fee Blues  
Jeepers creepers  
SEB10037 7" Extended Play

All recorded under the personal  
supervision of Norman Granz



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setting in which the Freshmen are placed. It's not only that the idea of a four-trombones-and-rhythm backing to the voices was an inherently good idea. Both the arrangements (all by Pete Rugolo) and the way they are played are excellent, and not merely because they are ideally melodic and modern enough to match, and yet give point to, the singing. E.J.

### \*Terry Gibbs

\*\*\*Temporary (Gibbs) (e); Tremendes (Gibbs) (f); Old Man Newman (Gibbs) (g); What Ho (Gibbs) (h); Patty (Gibbs) (i); Baby Doll (Gibbs) (j); Peaches (Gibbs) (k); Jazbo Mambo (Gibbs) (l); Where Are You? (McHugh) (b); That Feeling (Donna Gibbs) (c); Love Is Just Around The Corner (Robin, Gensler) (d); Trotting (Zoot Sims) (a) (12 in. Vogue-Coral LP LV9A913—\$7s. 6½d.)

(a) (Am. Decca 84311)—Sextet: Gibbs (vib); Don Elliott (melophone); Al Young (tr); Claude Noel (pno); Kenny O'Brien (bass); Sid Bulkin (dr). 4/8/1955, at a "Jazztime, U.S.A." concert, New York. (b) (do. 86139), (c) (do. 86140), (d) (do. 86141)—Orch.: Personnel untraced. 2/4/1954. U.S.A. (e) (do. 86751), (f) (do. 86752), (g) (do. 86753), (h) (do. 86754), (i) (do. 86755), (j) (do. 86756), (k) (do. 86757) (l) (do. 86758)—Quartet: Gibbs (vib); Miss Terry Pollard (pno); Kenny O'Brien (bass); Louis Clione (dr). 7/9/1954. U.S.A.

Gibbs first rose to prominence on record with the Woody Herman band in the late nineteen-forties. You may remember that he played (and sang) on *Lemon Drop* and was, I believe, featured at length on *Lollipop*, which the Capitol company never issued. More recently he's been leading his own Quartet with another Terry, this time Miss Terry Pollard, on vibes and piano.

The feminine Terry confines her activities to the piano on this LP and the bulk of the solo work falls to the leader. There is no denying that he has a fast and exciting technique, but there is a sameness to the tunes and the routines. The three titles with big band accompaniment make a pleasant change, for although Gibbs is the only soloist, the invigorating section work (particularly on *Where Are You?*) adds a welcome contrast. The final *Trotting* comes from a "Jazztime U.S.A." concert; Al Young takes a tenor solo, but only proves that we have just as good tenorists here. E.J.

### \*Ken Hanna and his Orchestra

\*\*\*Penthousa Serenade (Jason, Burton) (a); Smokey Joe (Dolny) (c); Shake Down (Hanna) (b); Bogota\* (Hanna) (d) (Capitol EP EAP1011—11s. 10d.)

(a) (Am. Capitol 13833), (b) (do. 13834)—Hanna (tp); Bart Calderall, Jay Cooper, Bob Hardaway, Dick Hougate, Lennie Mitchell (saxes); Art Depew, Joe Dolny, Ralph Osborne, Bob Rolfe (tp); Roy Main, Stan Malley, Dick Nash (tubs); Joe Felix (pno); Jim Hall (tr); Ralph Pena (bass); Mel Lewis (dr). 30/4/1955. Hollywood.

(c) (do. 13750), (d) (do. 13792)—Personnel as for (a), except Graham Young (tp) replaces Osborne; Dick Wells (tub) replaces Main. 7/5/1955. Hollywood.

Described as "Jazz For Dancers", this EP presents ex-Stan Kenton arranger and trumpet player Ken Hanna with his own band which has had no little success recently on America's West Coast.

The record is aptly named. It has something of the modern feel one might expect from a Kenton alumnus, but still keeps within the bounds of music than can be danced to by all but the hopelessly incorrigible "strict tempo" (British competition style!) gyrators.

*Penthousa Serenade* features Bob Hardaway, a new and promising tenorist and pianist Joe Felix. *Smokey Joe* shows trumpet player Joe Dolny to be also an arranger who can pen a swinging score. The fast *Shakedown* gives the men a good second side opening work-out, and *Bogota* provides a spot for Latin-American-inclined hoofers. Incidentally this one has some very nice trombone playing by Dick Nash. E.J.

### Coleman Hawkins and his Orchestra

\*\*\*Bu-Dee-Daht (Johnson, Hart) (a) \*\*\*Yesterdays (Kern) (b) (Vogue V2570—6s.)

(a) (Am. Apollo R1001), (b) (do. R1002)—Hawkins (tr); Leonard Lowry, Leo Parker (alts); Ray

Abrams, Don Byas (tnrs); Albert "Bud" Johnson (bar); Viv Coulsen, Dizzy Gillespie, Ed Vanderver (tp); Clyde Hart (pno); Oscar Pettiford (bass); Max Roach (dr). 16/2/1944. New York.

Note: This personnel differs from that on the labels (which is obviously incomplete) but is believed to be correct.

Coleman Hawkins creates solos that seem especially rich and luxuriant when compared with the cooler, more oblique style fashionable nowadays. These two sides, dating from 1944, show him with a band including many modernist musicians. Dizzy Gillespie can be heard playing an excellent solo in *Bu-Dee-Daht*.

Hawkins' own work is good without being exceptional. *Yesterdays* is virtually a tenor sax solo with orchestral accompaniment. Even when not at his greatest, few musicians can equal Hawkins' boldness in improvisation. E.J.

### \*Art Hodess Backroom Boys

\*\*\*Jughead Boogie (Hodess) (a); Jack Daily Blues (Hodess) (d); Blues 'n' Boogie (Hodess) (V by Fred Moore) (c); Feeling At Ease (Hodess) (e); Careless Love (Handy) (e); Low Down Blues (Williams) (b); Blues For Jelly (Hodess) (d); KMH Drag (Hodess) (c) (Vogue LP LDE174—29s. 6½d.)

Am. Blue Note, tape Nos. BNLP7021-AX, -BX) (a)—Hodess (pno); Max Kaminsky (tp); Sandy Williams (tub); Arthur Shirley (tr); Israel Crosby (bass). 21/4/1944. U.S.A.

(b)—Same personnel, minus Kaminsky. Same session (c)—Hodess (pno); Kaminsky (tp); Fred Moore (dr). 6/4/1945. U.S.A.

(d)—Hodess (pno); Omer Simeon (cl); Oliver Mesheux (tp); Al Lucas (bass); Moore (dr). 14/9/1945. U.S.A.

(e)—Hodess (pno); Albert Nicholas (cl); Wellman Braud (bass); Baby Dodds (dr). 26/12/1945. U.S.A.

If you are a follower of instrumental blues at their best, this will thrill you. It has enough variety for hours of listening without ever getting boring. It examines in the course of eight tracks practically every aspect of blues playing, executed by some of the finest exponents of the style, with special awards to the two Creole clarinetists whose work is exemplary indeed in its restraint, poise and tastefulness.

Hodess is what a good jazz band pianist should be—self-effacing, thoroughly at ease and able to communicate that feeling to his colleagues. My only criticism is of the recording of Fred Moore's bass drum, which comes over rather soggy, and of the surface noise, which is a little excessive for records barely a decade old. But these are minor details in a first-rate set of numbers. O.K.

### \*Billie Holiday

\*\*\*Detour Ahead (Frigo, Carter, Ellis) (d); Rocky Mountain Blues (Haywood, Tucker) (b); Blue Turning Grey Over You (Waller, Razaf) (c); Be Fair To Me (Darnell, Mesner) (a) (Vogue EP EPV1128—13s. 7½d.)

(a) (Am. Aladdin WOR-1681), (b) (do. -1682), (c) (do. -1683), (d) (do. -1684)—Billie Holiday (voc) acc. by Tiny Grimes Sextet: Grimes (tr); remainder of personnel unidentified. Early 1951. New York.

### Billie Holiday and her Orchestra

\*\*\*Stormy Blues (Holiday) (b) \*\*\*Willow, Weep For Me (Ronell) (a) (Columbia-Clef LB10030—6s. 7½d.)

(a) (Am. Clef 89141-A), (b) (do. -B)—Billie Holiday (voc) acc. by Willie Smith (alto); Harry Edison (tp); Bobby Tucker (pno); Barney Kessel (tr); Red Callender (bass); Chico Hamilton (dr). September, 1954. Hollywood.

The four stars for the 78 r.p.m. disc are strictly from a Billie Holiday admirer's point of view. Others might not give her a single star, for, as I have said so often before, Miss Holiday is very much an acquired taste. But even they will have to admit the accompaniments, with wonderful Willie Smith, and in Billie's own *Stormy Blues* Harry Edison's heartfelt commentary, are superb.

The Vogue EP is best forgotten—even by Miss Holiday's most ardent devotees. She is very much off-colour and a horrible tenor does nothing in *Rocky Mountain* and *Be Fair* to improve the otherwise pedestrian accompaniments. E.J.

### \*Jam Session (No. 2)

\*\*\*Oh, Lady Be Good (Gershwin) (a); Blues For The Count (Peterson, Basie) (b) (12 in. Columbia-Clef LP 33CX10021—39s. 7½d.)

(a) (Am. Clef MGC4004-A)—Buddy De Franco (cl); Benny Carter, Willie Smith (alts); Stan Getz, Wardell Gray (tnrs); Harry Edison (tp); Count Basie (pno); Freddie Green (tr); John Simmons (bass); Buddy Rich (dr). Spring, 1953. U.S.A.

Soloist sequence: Basie, Getz, Gray, Edison, Carter, Smith, De Franco.

(b) (do. -B)—Personnel as above, except Basie (organ); Arnold Ross (pno). Same session.

Soloist sequence: Carter, Smith, De Franco, Edison, Gray, Getz, Rich.

### \*"Jam Session (No. 3)

\*\*\*Apple Jam (Improvised) (a); Ballad Medley: Indian Summer (Herbert) (b); Willow, Weep For Me (Ronell) (c); If I Had You (Shapiro) (d); Ghost Of A Chance (Young, Washington, Crosby) (e); Love Walked In (Gershwin) (f); Sophisticated Lady (Ellington) (g); Nancy (Van Heusen) (h); I Hadn't Anyone "Till You (Noble) (i) (12 in. Columbia-Clef LP 33CX10030—39s. 7½d.)

(a) (Am. Clef, tape number MGC4003-A)—Buddy De Franco (cl); Benny Carter, Willie Smith (alts); Stan Getz, Wardell Gray (tnrs); Harry Edison (tp); Count Basie (pno); Freddie Green (tr); John Simmons (bass); Buddy Rich (dr). Spring, 1953. U.S.A.

Soloist sequence: Gray, Carter, De Franco, Getz, Smith, Edison. (b) (incl. (do., do. -B)—Personnel as for (a), except Arnold Ross (pno) replaces Basie; omit Green. Spring, 1955. U.S.A.

Soloist sequence: (b) Smith, (c) Getz, (d) Edison, (e) Gray, (f) Ross, (g) Simmons, (h) De Franco, (i) Carter.

The first of these Norman Granz-produced Jam Sessions came out here early last autumn (on Columbia-Clef 33CX10008) and was a five-star proposition with me when I reviewed it in October, 1955.

No. 2, recently released, is almost as good. It consists, of course, mainly of successions of solos (for sequences see foregoing discographical details) and if it must be said that the outstanding performers on both sides are Basie, Benny Carter, Harry Edison (playing muted trumpet in *Blues*) and the late Wardell Gray, that infers nothing against the others—especially the rhythm section men who do their full share towards keeping the music swinging in a light, relaxed manner.

Unfortunately No. 3 isn't anything like so successful. Literally jam session merely means a free for all, so can be of any type of music. But most of us have come to expect it to imply inspired swinging jazz, and many are likely to be very disappointed to find one side of the disc consisting of a polite ballad medley in which the only contributions of any merit are Willie Smith's smooth-toned alto in *Indian Summer*, the two lovely, rich choruses by Harry Edison of *If I Had You*, and Arnold Ross's pensive reflection on *Love Walked In*.

*Apple Jam*, on the other hand, is the sort of thing jam sessions are usually made of. It opens well enough as Count Basie flits nearly along with the rest of the rhythm section, but what follows is rather a curate's egg. E.J.

### \*Jazz At The Philharmonic

\*\*\*Silm Gaillard—Opera In Vout (Groove Juice Symphony) in four parts: Introduzione-Pianissimo (Softly, Most Softly); Andante Cantabile In Mode De Blues (G Jam?); Presto Con Stomp (With A Floy Floy); Recitative E Finale (Of Much Sca) (Gaillard) (a)

\*\*\*Meade Lux Lewis—Medium Boogie (b); Fast Boogie (c); Slow Boogie (e); Honky Tonk Train (d) (All Lewis) (Columbia-Clef LP 33C9021—29s. 6½d.)

(a) (Am. Disc O283/86)—Gaillard (tr, pno, bass, drs, voc); Bam Brown (bass, voc). 1946. U.S.A., during a J.A.T.P. concert.

(b) (do. O431), (c) (do. O432), (d) (do. O433), (e) (do. 434)—Lewis (pno). March, 1946. Hollywood, during a J.A.T.P. concert.

Previous issues (all deleted): (a) Melodisc 1002; (b) and (c) 1006; (d) and (e) 1007.

Anything can happen at a jazz concert for the sake of comic relief, and something certainly did at this Norman Granz one. Slim



Gaillard's "Opera In Vout" (preferably known by its creator and perpetrators here as *The Groove Juice Special*) finds Mr. Gaillard (of 1938 Slim and Slam *Flat Foot Floogie* fame) exercising his by no means negligible ability on guitar, piano, drums and bass, and his at any rate energetic vocal chords, in a manner that may not immediately appeal to all opera devotees, but should not be missed by any who can combine a sense of humour with an appreciation of swing. Yes, I did say swing, for in spite of all the nonsense (it even includes a delicious skit on the Haggart-Bauduc *Big Noise From Winnetka* duet) this record—which also brings Mr. G.'s accomplice Bam Brown plenty of well earned applause from the audience (and me)—really does ride.

The coupling is dealt with by O.K. under Meade Lux Lewis. E.J.

#### \*Jo Jones

\*\*\*\**Shoe Shine Boy* (Cahn, Chaplin) (First take) (a); *Lover Man* (Ramirez) (b); *Georgia Mae* (Jones) (c); *Caravan* (Tizol) (c); *Lincoln Heights* (Jones, Thompson) (b); *Embraceable You* (Gershwin) (b); *Shoe Shine Boy* (Second take) (a)  
(12 in. Vanguard LP PPL11002—39s. 7½d.)

(Am. Vanguard, tape numbers F8-OF-8333, -8334)  
(a) Jones (dr); Lucky Thompson (tr); Emmett Berry (tp); Benny Green (tmb); Count Basie (pno); Freddie Green (gtr); Walter Page (bass).  
(b) Same personnel, except Nat Pierce (pno) replaces Basie.  
(c) Jones (dr); Rudy Powell (cl); Buddy Tate (tp); Lawrence Brown (tmb); Pierce (pno); Green (gtr); Page (bass).  
All circa Summer, 1955. U.S.A.

Two improvisations on *Shoe Shine Boy* (incidentally different not only in tempo, but also in the solos) bring together again for the first time since 1947 the Count Basie-Freddie Greene-Walter Page-Jo Jones rhythm team that held sway for nine years and is still considered as having been one of the greatest ever.

But it is not that alone that makes these the most driving and generally best tracks on a record that throughout is a thrilling experience. Drummer Jo Jones, who gets on this LP his first promotion to named leader, is such an inspiration not only to the rest of his rhythm colleagues whoever they may be, but also to the front line soloists, that in all the titles everyone is at the top of his form. And that should mean plenty to you if you glance at the foregoing personnels.

*Caravan*, which comes from a different session from the rest of the items, is mostly a showcase for Jones's percussiveness. Even I, who normally dislike drum solos, found it holding my intrigued attention. E.J.

#### \*Frankie Laine with Buck Clayton and his Orchestra

\*\*\*\**S'posin'* (Razaf, Denniker) (d); *Stars Fell On Alabama* (Parish, Perkins) (e); *Until The Real Thing Comes Along* (Holiner et al) (b); *My Old Flame* (Coslow, Johnson) (f); *You Can Depend On Me* (Dunlap, Hines, Carpenter) (f); *That Old Feeling* (Lew Brown, Fain) (e); *Taking A Chance On Love* (Latouche, Fetter, Duke) (b); *If You Were Mine* (Mercer, Malneck) (f); *Baby, Baby All The Time* (Troup) (a); *Roses Of Picardy* (Weatherly, Wood) (c)  
(12 in. Philips LP BBL7080—85s. 1½d.)

Laine (voc) acc. by:  
(a) (Am. Columbia ZEP-37276). (d) (do. -37328). (e) (do. -37329). (f) (do. 37330). (g) (do. 37331)—Clayton (tp); Hilton Jefferson (alto); Bud Johnson, Nick Nicholas (tr); Dave McKee (bar); Ray Copeland (tp); Urbie Green (tmb); "Sir Charles" Thompson (pno); Clifton Best (gtr); Milton Hinton (bass); Jo Jones (drs). 24/10/1955. New York.  
(c) (do. -37278)—As for (a), except Lawrence Brown (tmb) replaces Green; add J. J. Johnson, Kai Winding (tmb). 25/10/1955. New York.  
(b) (do. -37277)—As for (a), except add Johnson, Winding (tmb); Bobby Donaldson (drs) replaces Jones. 26/10/1955. New York.  
(d) (do. -37343). (e) (do. -37344). (f) (do. -37344)—Clayton (tp); Jefferson (alto); Johnson, Al Sears (tr); McKee (bar); Green, Dickie Wells (tmb); Thompson (pno); Best (gtr); Hinton (bass); Donaldson (drs). 26/10/1955. New York.

Although he makes no mention of it in his sleeve note (which is none the better because it gives only difficult means of sorting out exactly

who played in which tune, and no recording date for any of them) the intention of Irving Townsend, who produced these performances, was, as he put it to an American colleague of mine, "to let Laine's voice become a twelfth instrument in the [Clayton] band, unhampered by the usual considerations of time, interwoven with other soloists in the complete arrangement". From this one might expect Frankie Laine's voice to have been used at least more or less "instrumentally". But no such thing. He just sings choruses, and never sounds like an instrument, not only because he sings words in the conventional way, but also because he is not one of those singers (like, for instance, Billie Holiday) whose conceptions are basically more instrumental than vocal.

So the record boils down to just another vocal package. As such it is well above average. Laine is a good singer of his kind, and is supported by a band which deserves and gets the lion's share of the tune. E.J.

#### \*Meade Lux Lewis and Louis Bellson

\*\*\*\**Bush Street Boogie* (Lewis); *Hangover Boogie* (Lewis)  
(Columbia-Clef EP SEB10030—11s. 1½d.)

(Am. Clef, from LP tape number MCG632B)—Lewis (pno); Bellson (drs). Released America late 1954.

The third star here is awarded in deference to those who admire boogie woogie playing at its admitted best; otherwise it's pretty monotonous stuff. And since Meade Lux Lewis has managed very well indeed for over a quarter-century on wax without the accoutrement of a drummer, why wish one on him now? And Bellson of all people! It must be something to do with trying to sell the records by means of the big names on them; there seems little other reason.

There are four tracks of Lewis also on a Jazz At The Philharmonic LP (q.v.). The first is *Yancey Special*, quite good; the second is as fast as the name suggests and is technically brilliant; the third has the added charm of being played with feeling in a Yanceyish manner; the fourth is a flag-waving version of Lewis's best-known party piece.

Oh yes, there is a noisy audience as well, but, for my taste happily, no drums. O.K.

#### Humphrey Lyttelton and his Band

\*\*\*\**Bad Penny* (Lyttelton) (a)  
\*\*\*\**Close Your Eyes* (Petker) (b)  
(Parlophone RA184—5s. 7d.)  
(a) (Parlophone CE15588)—Lyttelton (tp); Johnny Parker (pno); Jim Barr (bass); Stan Greig (drs). 17/4/1956. London.  
(b) (do. CE15587)—Personnel as for (a), plus Wally Fawkes (cl); Bruce Turner (alto); Johnny Picard (tmb); Freddy Legon (gtr). 20/4/1956. London.

The blues is a fast one, with Humph well featured in a Muggsy-cum-Kaminsky rôle against an almost boogie rhythm; quite effective, but a bit monotonous. The 1934 pop tune is better, in a sort of mid-thirties small-band Harlem style, with good solo (especially from Wally Fawkes) against unpretentious riffs. Humph is rather more Henry Allen-like here, not so untidy as Allen was wont to be, and the whole side is most satisfactory. O.K.

#### \*"Mainstream At Nixa"

\*\*\*\**Time's a-Wastin'* (Ellington) (b); *Three Little Words* (Ruby) (c); *Blues For John* (Graham) (d); *Sidewalks Of Cuba* (Oakland) (a)

(Nixa Jazz To-day LP NJT501—26s. 5d.)  
(a) (Nixa, tape No. LL-1001-B1)—Baker (pno); Frank Clarke (bass); Phil Seamen (drs). 15/1/1956. London.  
(b) (do. do. -A1)—Turner (alto); Jimmy Skidmore (tr); Fred Harta (bar); Baker (tp); Keith Christie (tmb); Dill Jones (pno); Ike Isaacs (gtr); Jack Fallon (bass); Seamen (drs). 18/1/1956. London.  
(c) (do. do. B1), (d) (do. do. -A1)—Personnel as for (b), plus Martin Slavin (vb). Christie plays valve-tmb; Slavin xylophone in (d). Same session.

The past twelve months have seen a new word become entrenched in the jazz vocabulary.

"Mainstream" stands for middle-of-the-road jazz, neither traditional or modernist but in between—the hot, swinging jazz of the 'thirties. Impetus for this revival has been given by the popularity of the new Count Basie orchestra and the playing of such musicians as Buck Clayton and Ruby Braff.

Some of Nixa's recent issues have presented British musicians attempting the style. This one boldly proclaims itself "Mainstream At Nixa", but the quality is variable. Duke Ellington's theme tune, *Time's a-Wastin'*, gets a first-class performance, solo honours going to Bruce Turner, Dill Jones, Kenny Baker and a forceful Keith Christie. *Blues For John* is lazy-sounding, but lacks the tension of a good blues. Baker (muted) and Slavin (on xylophone) play well. Both the other tracks are disappointing. E.J.

#### \*Billy May and his Orchestra

\*\*\*\**South Rampart Street Parade* (Bauduc, Haggart) (b); *Down Home Rag* (Sweatman) (d); *Sugar Foot Strut* (Pierce, Meyer, Schwab) (a); *Sorta Blues* (May) (g); *Panama* (Tyers) (f); *Riverboat Shuffle* (Vovnoy) (c); *Five Foot Two, Eyes Of Blue* (Henderson, Lewis, Young) (e)  
(Capitol LP LC6819—25s. 0½d.)

(a) (Am. Capitol 14635), (b) (do. 14636)—May directing Dixie Front Line: Matty Matlock (cl); Eddie Miller (tr); Dick Cathcart (tp); Moe Schneider (tmb); with Skeets Herfurt, Willie Schwartz (alto, cl), piccolo (flute); Ted Nash (tr, cl, piccolo, flute); Julie Jacob (tr, cl, bass-cl, oboe, English horn); Chuck Gentry (bar, bass-sax, cl, bass-cl, contra-bass-alt); John Best Conrad Gozzo, Manny Klein, Uan Rasey (tpts); Ed Kusby, Murray McEachern, Tommy Pederson (tmb); St Zentler (tmb, bass-tmb); Vince De Rose (French horn); Clarence Karella (tuba); Ann Stockton (bar); Paul Smith (pno, celeste, calliope); Al Hendrickson (bjo, gtr); Joe Mondragon (bass); Alvin Stoller (drs); Lou Singer (xylophone, marimba, tympani, etc.). 21/10/1955. Hollywood.

(c) (do. 14683)—Same personnel. 1/11/1955. Hollywood.  
(d) (do. 14703)—Same personnel. 15/11/1955. Hollywood.  
(e) (do. 14717), (f) (do. 14718), (g) (do. 14719)—Same personnel. 21/11/1955. Hollywood.

Those who enjoyed Billy May's "Sorta-May", with its brilliantly conceived, executed and recorded skit on Ketelby's *In A Persian Market* (12 in. Capitol LP LCT6015) will find this latest effort of his, which he most aptly calls "Sorta-Dixie", just as good.

Taking the place of *Persian Market* as the *piece de resistance* is, to my mind, Mr. May's own *Sorta Blues*, in which Matty Matlock's lovely soft clarinet just steals the playing honours from Moe Schneider's trombone. But then practically every item has the May touch in its wit of conception, ingenuity and skill of scoring for the most ambitiously large and varied-colour-providing combination, or the impeccable playing of the orchestra solowise, teamwise and ensemblewise, and in most cases all three of these features. And the whole set is superbly recorded. E.J.

#### \*Jay McShann and his Orchestra

\*\*\*\**The Jumpin' Blues* (McShann) (V by Walter Brown) (f); *Hootie Blues* (McShann, Charlie Parker) (V by Walter Brown) (b); *Dexter Blues* (William Scott, McShann) (c); *Conefessin'* The Blues (Walter Brown) (V by Walter Brown) (d); *Seplan Bounce* (McShann, Skipper Hall) (g); *Swingmatism* (Scott, McShann) (a); *Say Forward, I'll March!* (Marie Ramey, McShann, Hall) (b); *Get Me On Your Mind* (Gus Johnson, John Tums) (V by Al Hibbler) (e)

(a) (Am. Decca 93730), (b) (do. 93731), (c) (do. 93732), (d) (do. 93734)—McShann (pno); John Jackson, Charlie Parker (alto); Harry Ferguson, Bob Mabane (tr); Bernard Anderson Harold Bruce, Orville Minor (tpts); Joe Baird (tmb); Gene Ramey (bass); Gus Johnson (drs). 30/4/1951. Dallas, Texas.  
(e) (do. W70994), (f) (do. W70995), (g) (do. W70996)—McShann (pno); MacShann (pno); John Jackson, Freddy Culivier, Mabane (tr); James Coe (bar); Anderson, Bob Merrill, Minor (tpts); Lawrence "Frog" Anderson, Baird (tmb); Leonard Encls (gtr); Ramey (bass); Johnson (drs). 2/7/1942. U.S.A.  
(h) (do. 71527)—McShann (pno); Stookey Getz,

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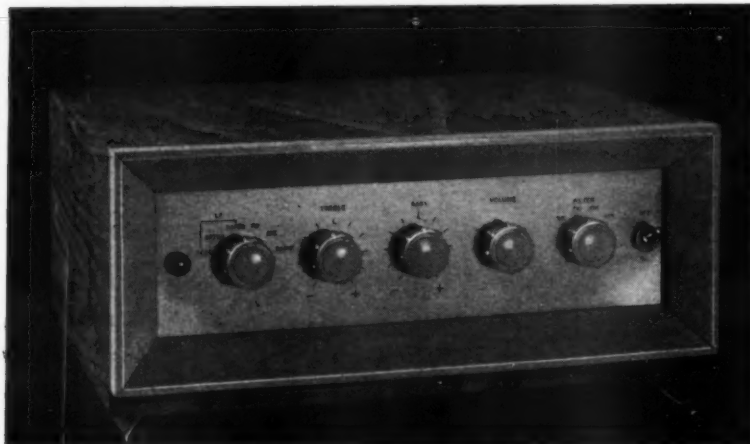
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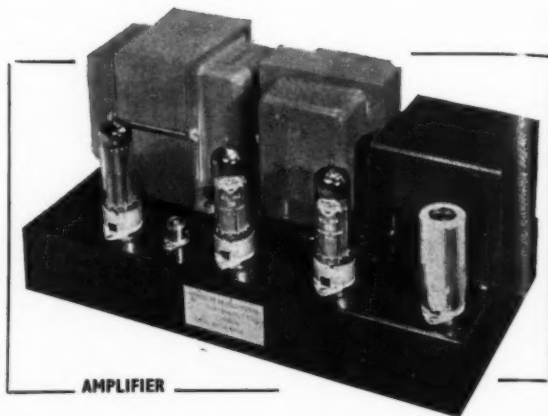


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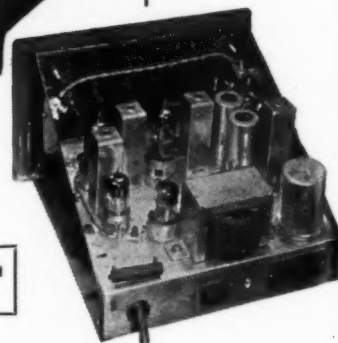
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Paul Oulichette (trsr); Jeepey (tp); Ramey (bss); Johnson (drs). 1/12/1943. U.S.A.  
 † Recorded also under title *Hamp's Got A Duke* (by Lionel Hampton) and *Midnight Session* (by Earl Hines).

Kansas City style jazz, played by a band that would fairly have been described in its day as one of the better combinations of the area, led by one of its best of the pianists, and possessing in Walter Brown a good blues singer.

Chief interest of the disc, however, is that the late Charlie Parker was a member of the band during the recording of seven of the eight items, four of which come from the very first session in which he ever took part. Parker is heard soloing in many of the numbers, allowing an interesting comparison between his early work and that of his later years as available on many other records. E.J.

### \*Red Mitchell

\*\*\*Happy Minor (Mitchell) (b); Bluesology (Milt Jackson) (a); Once In A While (Edwards, Green) (a); Long Ago And Far Away (Kern) (b); Gone With The Wind (Wrubel, Magidson) (b); Kelly Green (Mitchell) (a); Scapple For The Apple (Parker) (b); (London LP LZN14017—29s. 6jd.)

(Am. Bethlehem, tape numbers EB-2348, -2349) (a)—Mitchell (bss); Claude Williamson (pno); Stan Levy (trs). Circa mid-1955. U.S.A.  
 (b)—Same personnel, plus Zoot Sims (tr); Conte Candoli (tp); Bob Brookmeyer (valve-tmb). Circa mid-1955. U.S.A.

Here are some musicians who really know what they're doing. They make crisp, cool jazz and it swings nicely. Claude Williamson's piano helps a lot; he fills in beautifully as well as taking many excellent solos. Bluesology (a Milt Jackson theme) by the trio shows him at his best.

Red Mitchell features himself in *Once In A While* and *Kelly Green*. A subtle, inventive musician, he maintains his reputation for being one of the best modern jazz bassists. Conte Candoli seems rather more slick than sincere, but Zoot Sims and Brookmeyer distinguish themselves. Best track of all is probably the relaxed performance of *Gone With The Wind*. E.J.

### \*Gerry Mulligan Quartet

\*\*\*Come Out, Come Out Wherever You Are (Styne, Cahn); Five Brothers (Mulligan); Laura (Mercer); Love Me Or Leave Me (Donaldson); Bernie's Tune (Miller); Walkin' Shoes (Mulligan); Moonlight In Vermont (Suessdorf); The Lady Is A Tramp (Rodgers) (12 in. Vogue LP LAE12015—38s. 3d.)

(French Vogue, tape Nos. untraced)—Mulligan (bar); Bob Brookmeyer (valve-tmb); Red Mitchell (bss); Frank Isola (trs). June, 1954. Paris Jazz Fair, Salle Pleyel, Paris.

Good but not superlative music from the Gerry Mulligan Quartet, recorded during appearances at the Paris Jazz Fair in the summer of 1954. Many of the numbers have already been heard on previous LPs by the group, but it is interesting to hear the different solos and to note how Bob Brookmeyer fills Chet Baker's shoes as foil to Mulligan's baritone sax.

Of the new items, *Laura* stands out. *Five Brothers* displays fine teamwork. Both have good solos by Mulligan and Brookmeyer. Red Mitchell plays bass superbly throughout. Thoughtful, introspective jazz, Mulligan's music makes no concessions to sensationalism; in fact it might even be criticised as being a little too tasteful to be healthy. E.J.

### \*New Orleans All Star Band

"Dixieland Jubilee"  
 \*That's A-Pienty (Pollack); Tailgate Rumble (Mercer, J. Manone); I'm Going Home (Mares, Stitzel); La Vie En Rose (Louiguy); Farewell Blues (Schoebel, Mares, Rappolo); Put On Your Old Grey Bonnet (Murphy, Wenrich); Christopher Columbus (Berry); Blues (Trad.); Bugle Call Rag (Pettis, Meyers, Schoebel); Basin Street Blues (Williams); You Rascal, You Theard; Struttin' With Some Barbecue (Armstrong) (12 in. Vogue LP LAE12013—38s. 3d.)

(Am. Gene Norman, numbers unobtainable)—Raymonde Burke (cb); George Girard (tp); Sam De Kernel (bugle); Jack Delaney (tmb); Sam

Wrightsmen (pno); Johnny St. Cyr (bjo, gtr); Phil Stevens (bss); Rolly Culver (trs). 1954. New Orleans.

It may come straight from New Orleans, but it is about as genuine a sample from its birthplace as a piece of Egyptian jewellery sold in Cairo and stamped "Made in Birmingham". The ensemble sound is thin and raw, the soloists lacking in ideas and the audience much too appreciative of them. (Since the audience takes part in the performance I am surely within my rights to criticise them.) Poor Johnny St. Cyr tries hard to be heard, rarely succeeds, and with hackneyed or unsuitable numbers, or both, no one gets anywhere—fast. Too fast. Too shrill. O.K.

### \*Eddie Shu Quartet

\*\*\*It's Sand, Man (Lewis, Young); Tom, Dick And Jim (Shu); Day By Day (Stordahl); Blues For Baby (Shu); Peace (Scott); East Side (Burke); Justice (Shu); Don't Blame Me (McHugh) (London LP LZN14026—29s. 6jd.)

(Am. Bethlehem, tape Nos. TV22491/92)—Shu (alto, trs); Bobby Scott (pno); Vinnie Burke (bss); Roy Haynes (drs). Probably circa early 1954. New York.

As well as playing tenor and alto saxes, Eddie Shu is proficient on the clarinet, trumpet, bass and harmonica. He can also sing, arrange, conduct and ventriloquise. The bands he has worked with include those of Lionel Hampton, Charlie Barnet and Chubby Jackson as well as the Gene Krupa Trio.

I had my first introduction to him via a record Leonard Feather brought me from America some five or six years ago. It was one of Shu's first, and Leonard was very impressed with it. I don't think time has entirely justified his enthusiasm.

At any rate, on the strength of this LP my feelings about him are lukewarm. He confines himself to the tenor and alto saxes, plays nothing very original or exciting. On tenor he can be quite pleasantly relaxed, but his alto work sounds like a jerky version of Charlie Parker. Perhaps the best music comes from young Bobby Scott's piano. He takes a fine solo in *Don't Blame Me*. It is, too, a Bobby Scott composition—the slow, subdued *Peace*—that provides the most unusual and interesting track. Scott plays elegant piano behind Shu's casual improvising on tenor. E.J.

### \*Paul Smith

\*\*\*Why Shouldn't I? (Porter) (a); Nice Work If You Can Get It (Gershwin) (d); You Are Too Beautiful (Rodgers) (f); That Old Black Magic (Arlen) (b); No Trumps (P. Smith) (c); The Gnat (P. Smith) (j); Let's Fall In Love (Arlen) (e); Here's To My Lady (Bloom) (a); Little Slam (P. Smith) (i); A Foggy Day (Gershwin) (g) (Capitol LP LC6820—25s. 0jd.)

(a) (Am. Capitol 13537), (b) (do. 13539), (c) (do. 13867), (d) (do. 13868), (e) (do. 13927), (f) (do. 13931), (g) (do. 14008), (h) (do. 14009), (i) (do. 14010), (j) (do. 14011)—Smith (pno); Abe Most, Willie Schwartz (alternating on cbs); Ronny Lang (alto); Julie Kinsler (flute); Tony Rizzi (gtr); Sam Chelfetz (bss); Irving Cottler (trs). October and November, 1955.

Can the modern sound be applied to cocktail party music in a way that won't scare off the anything but jazz initiated types who usually constitute the bulk of the patrons at such functions? The answer is definitely yes, when presented as it is here by the, as always, technically impeccable and unassailably tasteful Paul Smith and his equally well spoken satellites. E.J.

### \*Randy Weston Trio

\*\*\*Zulu (Weston) (a); Pam's Waltz (Weston) (a); Solomonic Meditation (Gill) (a); Again (Newman) (b); If You Could See Me Now (Dameron) (b); Sweet Sue (Young) (b) (London LP HB-U1046—25s. 0jd.)

(a) (Am. Riverside, tape No. RLP2515-A), (b) (do. -B)—Weston (pno); Sam Gill (bss); Art Blakey (trs). 25/1/1955. U.S.A.

Randy Weston, thirty-year-old, six-foot-seven, Brooklyn-born pianist, boasts the distinction of

having won the "New Star" title in the piano section of the American magazine "Esquire" critics' poll for 1955.

He has also been described as one of the few really individual pianists since Bud Powell. He deserves the compliment. He is one of the most original mentalities to have emerged among modern jazz piano exponents for some while. It is not only that his own compositions have freshness and charm. His improvisations on the three familiar tunes on the second side of the disc give them a new fascination that, like his unusual, but inherently rhythmical style, is all Randy Weston's own.

Bassist Sam Gill and drummer Art Blakey come up as at once ideal supporters of and ideal foils for Weston's interpretations. E.J.

### \*Stu Williamson Quintet

\*\*\*Sluggo (C. Williamson); There'll Never Be Another You (Bergner); Autumn In New York (Duke); Sunday (Miller, Cohn, Stein, Krueger); Sapphire (Williamson); The Things We Did Last Summer (Styne); Don't Get Around Much Anymore (Ellington); Strike Up The Band (Gershwin) (London LP LZN14030—29s. 6jd.)

(Am. Bethlehem, tape numbers BCP1024-1, -2)—Williamson (tp); Charlie Mariano (alto); Claude Williamson (pno); Max Bennett (bss); Stan Levy (trs). Released America late Spring, 1955.

Run-of-the-mill performances by competent West Coast stylists. The brothers Williamson—Claude and Stu (there is also a third one, but I don't happen to know his name)—play musicianly solos without using a great deal of imagination. Charlie Mariano shows up as a busy alto saxophonist who doesn't say very much. The group benefits from fine drumming by Stan Levy. E.J.

### Tommy Whittle Orchestra

\*\*\*Jive At Five (Edison) (b)  
 \*\*\*Laura (Raskin, Mercer) (a)  
 (Esquire 10-474—6s. 3d.)

(a) (Esquire 823-2), (b) (do. 825-3)—Whittle (tr); Ronnie Baker (alto); Joe Temperley (bar); Ken Wheeler (tp); Keith Christie (tmb, valve-tmb); Don Riddell (pno); Freddie Logan (bss); Eddie Taylor (trs). 9/11/1955. U.S.A.

This is Tommy Whittle's new band making its debut in the recording studio. We don't hear much from the new men except when playing the ensemble passages, and *Laura* is entirely a solo feature for Whittle's tenor. The old Basic number on the reverse has Keith Christie trying out his valve-trumpet technique, but the most noteworthy thing is the neat and workmanlike rhythm section. E.J.

### Lester Young Quintet

\*\*\*New Lester Leaps In (Young)  
 She's Funny That Way (Whiting)  
 (Vogue V2362—6s.)

(Am. Aladdin, numbers untraced)—Young (tr); Joe Albany (pno); Irving Ashby (gtr); Red Callender (bss); Chico Hamilton (trs). Circa 1946. U.S.A.

### \*Lester Young Sextet

\*Just Cooling (Young) (a); Sax-o-Beep (Young) (a); One O'clock Jump (Basie) (b); Jumpin' At The Woodside (Basie) (b)  
 (Vogue EP EPV1127—13s. 7jd.)

(a) (Am. Aladdin, numbers untraced)—Young (tr); Shorts McConnell (tp); Argonne Thornton (pno); Freddy Lacey (gtr); Rodney Richardson (bss); Lyndell Marshall (trs). Spring, 1947. New York.

(b) (do., do.)—Same personnel, except Tex Briscoe (bss) replaces Richardson; Roy Haynes (trs) replaces Marshall. 29/12/1947. New York.

Just how different a great jazz soloist can sound when on and off form is shown by these two records. On the 78 Lester Young blows powerfully, ideas flowing in a tight, sinewy, melodic line. A swinging rhythm section helps him to create thoughtful, expressive jazz.

It is hard to believe that the same man could play so tediously on the four EP tracks. There are flashes of brilliance, but nothing can disguise the lack of imagination. Mediocre accompanying musicians don't help matters—nor does fluctuating recording quality! E.J.

# TECHNICAL REPORTS

By P. WILSON, M.A.

**The RD Junior Amplifier**—(Price £26.)—  
Rogers Developments Ltd., Greenwich,  
S.E.10.

## Specification :

### Main Amplifier :

Frequency Response:  $\pm .25$  DB 20-30,000  
cps. (Presence Plug in: Response rises to  
+5 DB at approximately 3 kc/s. to 30 kc/s.)  
NFB. 20 DB,  $\pm 1$  DB, 30-20,000 cps.  
Input Sensitivity: 600 mV R.M.S. for 8  
watts output.  
Total Harmonic Distortion:  
8 watts .12% at 1 kc/s. } Average.  
10 watts .2% at 1 kc/s. }  
12 watts .5% at 1 kc/s. }  
(8 watts output with low distortion is  
maintained over the range 30-20,000 c/s.)  
Hum and Noise: —80 DB below 8 watts.  
Output Impedance: 12-16 ohms. 6-8  
ohms. 2-3 ohms.  
Damping Factor: 20.  
Spare Power: 270V. 40 m/A. 6.3V. 2A.  
Valves: ECC83. 2 x EL84. EZ81.  
Weight: 15 lbs.  
Overall Dimensions: 11 in. long, 6 in. deep,  
5½ in. high.  
Power Consumption: 60 watts.  
Operating Voltage: 200-230-250V. 50 c/s.  
or 110-115-125V. 50/60 c/s.  
Output Transformer Specification:  
Rating: 25 watts.  
Frequency Response:  $\pm 1$  DB 20-50,000  
c/s.  
Leakage Inductance. Primary to Primary  
5 mH.  
Leakage Inductance. Primary to all  
Secondaries 14 mH.  
Primary D.C. Resistance 80 ohms each  
half.

### Control Unit:

Input Sensitivity: (for 8 watts output. RD  
JUNIOR Main Amplifier.)

R/M.	10 mV.	1 megohm
R.	150 mV.	470K ohms
P.U.	30-50 mV.	100K.68K ohms
Tape Playback	200 mV.	250K ohms

#### Input Selector:

Function	Characteristic
Mic/Radio 1.	Flat response
Radio 2.	Flat response
P.U. H.M.V. LP	H.M.V. LP records
P.U. Decca LP	Decca LP records
P.U. Ortho	American STD. and LP records.
P.U. 78B	British STD. records.

Frequency Response: R/M. R. and Tape  
Playback.  $\pm 1$  DB 30-20,000 c/s. (Tone  
Controls level.); P.U. (All Positions.)  
 $\pm 1$  DB of recording characteristics.

Low Pass Filter: Approximately 50 DB per  
octave at 8.5 kc/s. varying gradually to  
20 DB per octave at 4.5 kc/s.

Total Harmonic Distortion: .1% or less at  
1,000 c/s.

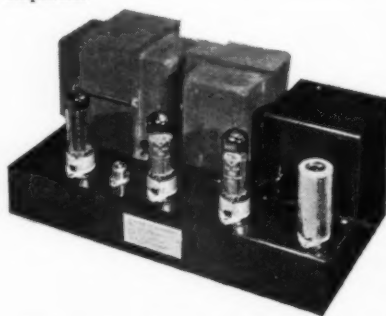
Treble Control: Continuously variable cut  
and boost +10 DB to —15 DB at 10 kc/s.  
Bass Control: Switched. One Cut. Level.  
Four Boost. Maximum Boost 16.5 DB at  
30 c/s.

Consumption: 270V. 8m/A. 6.3V. .4A.  
Valve: ECC83.

Overall Dimensions: Panel: 8½ in. by 5½ in.  
Depth, including knobs 2½ in. Depth,  
behind panel 1½ in.

Weight: 3 lbs.

I promised over a year ago to report more  
fully on this amplifier and I should explain  
to start with that it is through no fault of the  
makers that I have not been able to redeem  
the promise before. I have always found them  
most co-operative and most helpful to readers  
of THE GRAMOPHONE—both old customers and  
enquirers.



This amplifier has deservedly established a  
high reputation for itself. Wherever I have  
wandered during the past year, I have found  
universal praise for it from dealers and others  
who have had an opportunity of putting it  
through its paces. The first time I heard it,  
I recall, was in the showrooms of B.K. Partners  
in Regent Street and I well remember how  
impressed I was not only with the performance  
but with the thought that had gone into its  
practical design: a mere glance underneath  
the chassis is sufficient to show that.

I have now had a model at home since the  
Audio Fair and have been at some pains to  
check one thing which is only too often over-  
looked in these small amplifiers: its complete  
stability at all normal conditions of input and  
load. I recall that the original Williamson  
amplifier (or at any rate, many versions of it)  
was only conditionally stable at high and low  
frequencies and for non-resistive loads. It is  
no use claiming a long range of frequency  
response, high degrees of negative feedback and  
high damping factors if there is incipient  
instability all the time.

I had guessed when I first saw the specification  
that special attention had been paid to this  
question when the amplifier was designed. The  
claims for frequency response, N.F.B., Damping  
Factor and Total Distortion were relatively  
modest when compared with some others that  
I have seen. But they were realistic, and of  
course adequate, particularly when studied in  
conjunction with the detailed specification of  
the Output Transformer.

Experience with the "end product", as they  
say on TV, shows that my guess was right.  
The amplifier is inherently stable under quite  
adverse conditions of load, and this means not  
only that high output power can be maintained  
with low distortion over the whole frequency  
range, but that the condition of stability will  
persist even as the valves and other components  
begin to age. No wonder the makers can afford  
to give "an unconditional two year guarantee  
against faulty materials or workmanship".

The next thing one notices about the design  
is the economy in valves for such a versatile  
performance. In the main amplifier only a  
pair of output valves and a double triode is  
used, and of course a rectifier. The output  
valves are tetrodes used in the now almost  
standard ultra linear push-pull circuit, one of

the double triodes works as a split load, phase  
splitter and the other as a voltage amplifier  
with negative feedback connected in the usual  
way to its cathode from the secondary of the  
output transformer. Restricting the feedback  
to 20 db gives a higher degree of amplification,  
of course, as well as being an aid to stability.

I like the provision for altering the feedback  
matching by means of a plug-in unit to suit  
different output impedances. Not indeed  
because I approve of the obstinacy of speaker  
manufacturers in not having a standard output  
impedance of 15 ohms, but because in practice  
one often wants to run two loudspeakers in  
parallel. There is also a "presence" plug  
which when inserted lifts the amplifier response  
above 3 kc/s. But I am not, myself, very keen  
on that idea (pace Mr. Brittain).



The Control Unit has also been designed to  
give the utmost that can be expected from an  
economical unit. It only uses one double  
triode valve and yet gives not only half a dozen  
different input arrangements and independent  
treble and bass controls (the former continuous,  
the latter in steps) but also a variable steep-cut  
treble filter without the use of chokes.

The pickup sensitivity is high enough for  
the best crystal pickups and for some moving  
coil pickups, provided a good input transformer  
(such as a Partridge) is used. But it is not quite  
high enough for a modern variable  
reluctance pickup such as a Tannoy or Gold-  
ring 500. For those extra amplification, such  
as is provided for example in the Senior Control  
Unit, would be required if full loading of the  
amplifier is to be obtained. I am waiting, by  
the way, for someone to produce a small  
transistorised pre-amplifier that could be  
accommodated in the pickup arm. That would  
be a great boon from many points of view.

In performance the amplifier has given no  
surprises: just the clean, crisp, effortless power  
that one expected from its specification. Which  
means that it takes a place as one of the best  
three or four 10-watt amplifiers that are avail-  
able on the British market at present.

### Hi-Fi F.M.-A.M. Tuner, Type HFT111.

Price 29 Gns. Pye Ltd.—Cambridge.

#### Specification :

Valves: 2 x EF 80; ECF 80; ECH 81;  
EF 85; EABC 80; EZ 80; EM 34.

Controls: Rotary on-off switch. Tuning  
control. Wave-change switch. FM gain  
and AM gain (pre-set controls on rear of  
chassis).

Tuning Indicator: Magic eye operating on  
both AM and FM.

Wavebands: Long wave—157-314 kc/s  
(1910-956 metres). Medium wave—532-  
1640 kc/s (564-183 metres). FM—87.1-100  
mc/s.

Scale: Floodlit. Long and medium wave  
calibration in metres with names of  
principal stations. FM calibration in  
megacycles.



Input and Output: FM Aerial socket (for use with two standard wander plugs).

Sockets: AM Aerial and earth sockets.

A.F. Output socket. Ceramic co-axial "phonojack" type. Provision for use of FM aerial for AM reception.

Brief Circuit Description:

FM Tuned anode RF amplifier matched to 75 ohms balanced aerial input; Colpitts oscillator circuit and mixer; Two IF amplifiers (I.F. 10.7 mc/s); limiter; phase discriminator; permeability tuning of input circuit; RF amplifier and oscillator ganged with AM tuning; AGC from input to limiter applied over preceding stages.

AM/I.F. filter; oscillator and mixer; I.F. amplifier (I.F. 470 kc/s); diode detector; AGC derived from I.F. amplifier and detector and applied to RF and I.F. amplifiers.

Performance:

AM/I.F. bandwidth at  $-6\text{db}$ 's = 7 kc/s. Sensitivity better than 20 microvolts for 20 db's signal/noise ratio. A.F. Output (across 1 Megohm gain control). 200 mV for 1 mV. input modulated 30 per cent. 500 mV. input modulated 30 per cent. A.F. response 3 db's down at 20 c.p.s. relative to 1 kc/s. Above 1 kc/s controlled by I.F. bandwidth.

FM Sensitivity for 20 db's signal/noise ratio:—better than 4 microvolts. Input signal for 20 db's noise quieting:—better than 6 microvolts. A.F. output (across 1 Megohm gain control) = 350 mV. for input signals greater than 10 microvolts with 22½ kc/s deviation. A.F. response: 3 db's down at 20 c.p.s. relative to 1 kc/s. De-emphasis as specified by B.B.C. Tuning drift—negligible.

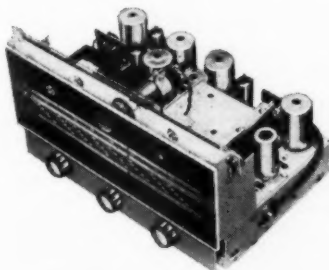
Power Supply: 200-220; 225-250 volts A.C. 40-60 c/s. 50 VA.

Dimensions: Max. Depth 7 in.; Max. Height 6½ in. Max. Width 13½ in. (including fixing brackets). Scale: 12½ in. by 4½ in. Knob spindles 1 in. below bottom of scale.

The specification I have quoted above tells a fuller story than any other that I have yet come across; and it is a story that does great credit to the designers of this Tuner. Most of my readers, I have little doubt, will not be able to interpret some of the details given, even if I were to explain the technical meanings of the various phrases so I will not attempt to do so, beyond remarking that the discriminator is of the Foster-Seely type which I believe to be the best. Instead, I will just say that there is everything here that one could reasonably expect in a tuner to cover both FM and AM wavebands. Were it not for one thing one might also ask for an automatic frequency control, but that one thing happens to be conclusive: there is no need for it, because as a fact frequency drift is so small as to be negligible from the moment of switching on. Moreover, the tuning indicator works with precision, but even if that were not so the background noise decreases so sharply at the right tuning point that it is quite easy to tune accurately by the sound alone.

The sensitivity on FM is not quite so large as for some tuners I have handled, but it is adequate even in this fringe area. On AM I have found that the balance between sensitivity and selectivity, when using the FM aerial, is just about right to cut out the most distressing forms of interference. The quality suffers, of course, but that is, I am afraid, inevitable. It is very instructive in this respect to compare the quality on the Home Service on the medium

and FM wavebands. The setting on the tuning dial is the same so that all one need do is to tune in the FM transmission and then turn the waveband switch. After that test I cannot understand anyone wishing to use AM for home stations again so long as an FM transmission is available.



The real value of the AM tuner is for stations abroad. I confess that from time to time I enjoy tuning in to an Italian operatic broadcast or to a programme of light music from one of the German stations. I never hear a British light orchestra that can compare with some of the Germans for sheer lilt and rhythm in the playing of a Strauss waltz, for example. The AM tuner here enables me to get the most out of such facilities.

The one thing that, at first sight, the specification does not stress is that the tuner is self-powered. As I have remarked before I entirely approve that plan. I am also glad to note that there are both AM and FM controls on the back of the chassis that can be set to give optimum signal strength at the input to a gramophone pre-amplifier.

I can thus recommend this Tuner without hesitation or reservation.

## TECHNICAL TALK

### The Swan of Idle

In his introduction to the assembly on May 12th, Mr. Briggs spoke of it as his third and probably his last Festival Hall demonstration. The title in the Programme was more just: *A Concert of Live and Recorded Music*. For that indeed was what it actually was. A concert, and a very happy and thrilling concert too.

That it should also be Mr. Briggs's Swan Song is very sad. We had hoped to see and hear much more of him as an impresario. On this occasion he was at his best: the old spontaneous shafts of wit which, as he said, had cost him much midnight oil; the same honesty of judgment, as when he decided not to follow the live performance of Mozart's Piano Concerto K.466 with a second recorded playing ("because", he said, "that would be an anticlimax"); the same generosity of spirit both to artists and collaborators. There is none other like him to stimulate the intimacy and good feeling that mean so much to affairs like this.

For the live performances alone this Concert was real treat. Campoli, Leon Goossens, Denis Matthews and the London Mozart Players, under the baton of Harry Blech, all gave of their best. It takes a lot of confidence to set a concert of recorded music against such a background. But the confidence was well justified in the result, for though there was never any doubt when the recorded music left off and the live artists took over (or vice versa), the contrast only made one say that at long last recording makes one more appreciative of the subtleties

of the real thing, and not, scornfully, that canned music is a long way from the real thing.

It is true that in the direct comparisons the recording had been given the best possible chance by being on tape at a 30 i.p.s. speed. But, curiously enough, these were not the recordings that appealed to me most. Was it because there was no live contrast and therefore no stimulation of critical faculty, that I enjoyed so much the all too short excerpt from the Rita Streich Strauss Waltz Recital (D.G.G.—DG17052)? I cannot think so, for I also thoroughly enjoyed the Stereoscopic performance of Prokofiev's "Classical" Symphony (H.M.V.—SDT1750) and that was followed by the performance of the Mozart Piano Concerto to which I have referred above.

The real thrill of the afternoon was the combination of forces in the performance of the *Hallelujah Chorus*, and what a fitting subject to close the concert! For there we had not only that lovely Decca recording (LXT2924) by the London Philharmonic Choir and Orchestra, but also Ralph Downes filling out on the organ and the London Mozart Players joining in to give a glorious mass of Handel's sound. In such circumstances all the faults of record reproduction were submerged (even though at times the 80 watt amplifiers were being stretched to over 100 watts) and only the beauties remained. That was a grand idea, Mr. Briggs.

As a Concert, then, the affair was an overwhelming success, easily the best that Mr. Briggs has given us. But it was also a success as a technical demonstration. I learned more from it than from either of the two previous functions. It will be recalled that in those the important issue that emerged was one of volume level. On this occasion that was quite subordinate. From where I was seated I should have said that for all the comparative items the volume level was just about the same. But Mr. Kelly, who was seated well over on my left and farther forward, judged by ear that the reproduction was rather louder than the live music; fortunately, however, he had brought a "noise meter" with him and that indicated that the live music was rather louder. Even that, however, at its loudest, in the *Hallelujah Chorus*, was less than the noise made by the Piccadilly Underground on his way to the Festival Hall! Considering that an 80 watt peak level was only rarely reached, and that only in the heaviest orchestral and choir passages—e.g., at one point of the *Dies Irae* from Verdi's "Requiem" (D.G.G. DGM18155)—one can get a fair idea of what one should need in home conditions, where less than one tenth of the acoustic output needed in the Festival Hall should suffice. That is Mr. Briggs' estimate, not mine. But after trying out the ingenious test for which Mr. P. J. Walker drilled us at the Interval, I should not quarrel with that estimate. It should be noted of course that the 80 watts in the *Dies Irae* reproduction and the 100 watts in the massive *Hallelujah Chorus* was a measure of the electrical, not acoustic, output. So, assuming a loudspeaker system of the same efficiency as the Wharfedale 3-speaker Corner cabinet system, an amplifier output of 10-12 watts (with of course not more than 0.1% distortion) should be ample for ordinary home conditions.

Mr. Walker's test was a clever application of the "white noise" principle. White noise, by the way, is noise whose frequency spectrum is evenly distributed through the scale. Cook Laboratories in Connecticut produce a special record of it which has numerous applications for aural tests of sound reproduction. The first problem Mr. Walker solved was how to produce it simply and for everyone. He accordingly instructed us to hold a newish 10s. note stretched out between the first and second fingers of the left hand at the top and the third



and fourth fingers at the bottom. Then we had to grip the note between two pennies held between the thumb and first finger of the right hand and rub the pennies up and down the note. If one gripped too hard the pennies would not move; if not hard enough, then they would slip from the fingers. Here then is an *ad hoc* method of producing white noise of roughly the same intensity each time one performs the experiment.

Mr. Walker then told us to hold the note at such a distance that the rustling noise was just audible over and above the sound of the orchestra which played the opening passage of *The Marriage of Figaro* Overture rather loudly for the purpose. At home one can repeat the experiment with reproduction and set the volume control until one just hears the rustling at the same distance. I found that a distance of about 18 inches from the head was appropriate,—just a comfortable distance for repetition of the experiment.

Thank you, Mr. Walker. Or shouldn't it be Mrs. Walker? Yes, I think so. Your little experiment will go far to settle the volume controversy.

So far as I was concerned, however, this concert did something more than that. It also indicated in quite definite ways where our best standards of reproduction are inferior to the real thing. For there are surely no better standards available than those that were in use on this occasion, i.e.

#### Wharfedale Loudspeakers

Garrard Transcription Motor (301)

Ferranti Pickup

Acoustical Quad II Amplifiers operated by that expert of experts, Mr. Walker; and E.M.I. BTRoz Tape Recorder (30 i.p.s.), H.M.V. Stereosonic Tape and Recorder, operated by the E.M.I. specialists.

What then were the defects? Well, throughout, the live music was definitely richer than the reproduction. The oboe playing of Leon Goossens was definitely more agile and more reedy in the flesh than from the record where "attack" was definitely lacking. The violin playing of Campoli had more virtuosity than the recording and the string tone was more gutty and less steely. On the other hand, the piano playing whether by Mabel Lovering as accompanist to Leon Goossens or by Eric Gritton as accompanist to Campoli, was decidedly more woolly in the recording. Something of this same sort of effect was noticeable in the treatment by the recording of Denis Matthews' liquid notes from the piano in his playing both of Beethoven's Sonata in D and the solo part of the Mozart Concerto. I see that in my programme I wrote opposite No. 8, which was the Sonata, "Take away that blanket!" For the orchestra, I noted that the general effect was one of richness particularly in the top strings, and the bass though solid had quite a soft complexion. In the recording, on the other hand, the softness gave way to a sort of muddiness and in loud passages the massed strings went quite hard in tone, in contrast with the live music where they were rich and luminous.

These terms, it will be understood, are purely relative, and have been chosen in an attempt to give a graphic description of aural differences. They should not be interpreted as meaning that the recorded quality in any of the cases was of a low standard. As I have said above it was exceptionally high.

Now I want particularly to stress the differences I found in the richness of the orchestral reproduction at both ends of the scale. For the Stereosonic reproduction of Prokofiev's "Classical" Symphony was much nearer to the real thing (as judged from the orchestral playing that followed) in this respect than any other

reproduction. And, be it noted, its frequency range was less since the tape was recorded at 7½ i.p.s. as compared with the 30 i.p.s. for the special recordings. This seems to me to be quite significant and I now want to have an opportunity of comparing a live orchestral performance with:

(a) a stereosonic tape at 7½ i.p.s.

(b) a single channel tape at 7½ i.p.s. of the same performance.

For this I suppose I shall have to arrange a special visit to the Abbey Road Studio one day. In the meantime I shall hold to my present provisional conclusion which is that for that last ounce of realistic quality, stereosonic reproduction is more important than extended frequency range, even at low distortion.

In closing this report I feel I must comment once again on Mr. Briggs' superb sense of showmanship. It is the live, genial, warm showmanship of one who loves his art and not the cold, calculating showmanship of the commercial entrepreneur.

*Postscript. The foregoing was sent to the printer before the article by Mr. Briggs was received; and of course he had not seen my report when he wrote his article.*

## LOUDSPEAKERS AND CONCERT HALLS

By G. A. BRIGGS

At the start of our third demonstration of Live and Recorded Music in the Royal Festival Hall on May 12th, 1956, members of the audience were invited to give marks to the various items according to standard of reproduction, and to send the voting papers to us, starting with 10 marks for natural or excellent and going down to one mark for absolutely shocking results.

#### Voting Results

Out of an audience of about 2,500 we received only 22 voting papers, but as the event was a concert more than a demonstration this is hardly surprising. The small number of replies was amply compensated by the quality of the comments, many of which showed a thorough understanding of the art of sound reproduction. For instance, two records which contain a good deal of ambience and/or reverberation came out at the bottom of the poll with an average of 7.5 marks out of 10. I believe that three years ago such records would have been rated at about 9.

The fine Columbia record 33SX1034, Dvořák's 4th Symphony, received higher marks than *The Marriage of Figaro* Overture recorded in the Royal Festival Hall specially for this event, so one begins to understand why the Festival Hall is not favoured by recording engineers. (I gave the Columbia 10 marks against 7 for the R.F.H. recording.)

The violin solos by Campoli (recorded in the E.M.I. Studios) received 8.6 marks, and the oboe solos by Leon Goossens (recorded by E.M.I. in the Royal Festival Hall) received an average of 9 marks, thus confirming that verisimilitude is much easier to achieve with solo instruments than with orchestras.

I believe that three channels would be necessary to retain the full spaciousness of choir and orchestra in a large hall, but whether the extra cost and trouble would result in a corresponding increase in the pleasure of listening to the music is open to doubt.

The fine quality of the organ record of Bach's Fantasia in G minor (Decca LXT5029) was fully appreciated, as no less than 8 voters gave

#### A Correction—The Wharfedale Super-3

In my report of the Connoisseur demonstration at the Audio Fair it was stated that a Wharfedale Super-3 speaker in series with a 7.5 mfd condenser was being used in parallel with a Wharfedale Super-12 CS/AL speaker. Alas, for those "damned dots"! It should have been a .75 (i.e.  $\frac{3}{4}$ ) mfd condenser.

The standard fitting for a Super 3, 10/15 ohm, type is 4 mfd. That for a 2/3 ohm voice coil is 12 mfd.

#### M.S.S. Mastertape

I have recently been experimenting with a sample reel of this tape—type PM/15. It differs somewhat from standard type in having a smoother surface to the oxide coating. So far I am really excited about it. I have had a distinct improvement in treble response with a very low background noise. Indeed I made such a lovely recording of the broadcast of the film track of the *Vagabond King* that I don't want to wipe it off to proceed with other tests. No doubt, however, science will prevail over art in the end.

this item full marks and the general average came out at 9. This shows a remarkable unanimity of opinion, although one lady added the comment "No tune" and only gave it 7 marks.

The reader will notice that in the foregoing remarks more references are made to the recording than to the reproduction. The fact of the matter is that we go to audio fairs and exhibitions fondly imagining that we are listening to pickups, amplifiers and loudspeakers, where 75 per cent of the time we are judging the recording, and the remaining 25 per cent is divided between the effect of the listening room and the performance of the transducer. The care with which the exhibitors select records to suit their equipment amply confirms this statement.

I have suggested several times to the B.S.R.A. Committee that each manufacturer at the annual Waldorf Exhibition should be compelled to begin his demonstration by playing two or three minutes from recording(s) selected by the Committee, so that listeners would be able to compare the reproduction with no variation in the original sound source.

The programme ended with Handel's Hallelujah Chorus (Decca LXT2924) with live accompaniment by the London Mozart Players, and Ralph Downes at the organ. As I had marked this item 10 plus, I received quite a shock when the first voting paper opened gave it only 3 marks. Several others awarded 4 or 5 marks to the experiment, but Mr. L. H. Price of Chatham was on my side when he wrote... "How it came off! The result was wonderful, and I seriously question if that sublime old piece has ever been heard to such glorious effect". One man dismissed the item from the voting list with the comment "No test", and in view of the large contribution made by the orchestra he was probably right.

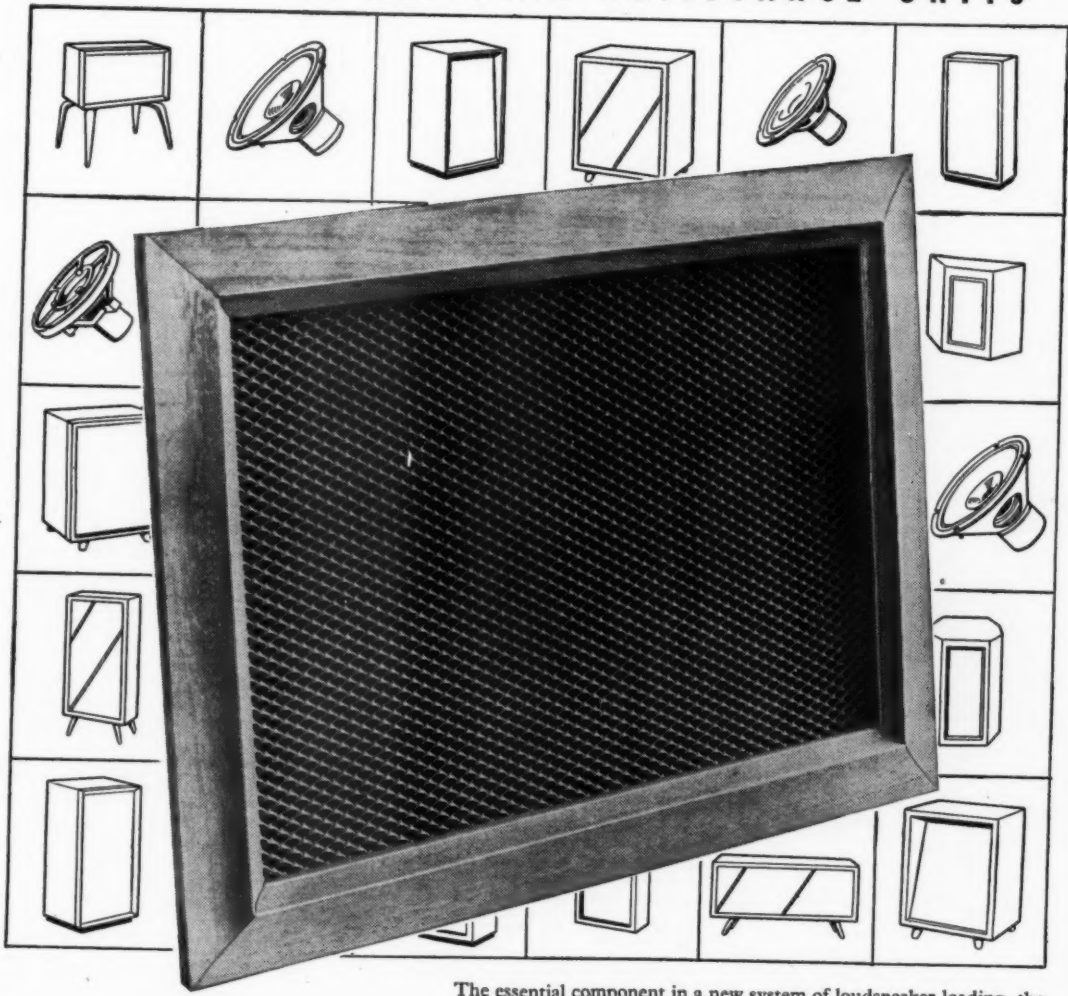
#### Stereo

Two examples of H.M.V. Stereosonic tape recordings were played, but as the results depend on the position of the listener it would be useless to summarise the voting with more

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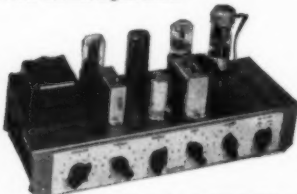
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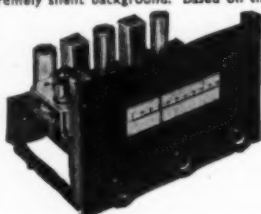
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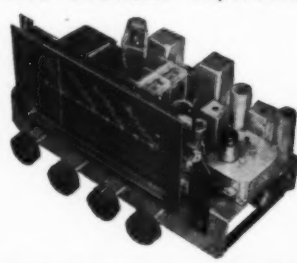
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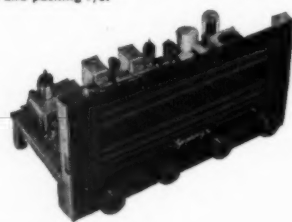


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than half the audience placed outside the effective listening area.

My own impression is that positions between the two loudspeakers give a touch of life and a roundness to the tone which are unattainable from single channel working.

### Comparisons

Voting on the live versus recorded items was very uniform, but our performance here was in my opinion inferior to previous efforts because of the intervention of an orchestra, which occupied the main portion of the platform, the loudspeakers being ranged on the raised concrete tier at the rear. When we came to the piano, oboe and violin solos, the distance between the artists and the loudspeakers was 15 or 20 feet, and this is fatal to results. The instruments and loudspeakers should be as close together as possible: ideally, Campoli and Leon Goossens should have taken a seat on top of the loudspeaker which was in use. The point is that successful comparisons between live and recorded items depend on the method of presentation almost as much as on the quality of recording and reproduction.

The only time we have succeeded in changing over from live to recorded and back where it was impossible to detect any difference whatever was during one item in Carnegie Hall, when the Philadelphia Wind Quartette were sitting immediately in front of the loudspeakers, in the same positions they had taken up when the recording was made. Removed from the special environment, this record sounds no better than many others.

### P.A. System

The excellent P.A. System in the R.F.H. has recently been improved by the addition of two loudspeaker columns which are sensibly placed in a central position behind the platform, adjoining the organ console, when required. Apparently some members of the audience noticed these large columns being removed at the close of the performance, and some people wanted to know if we had been doing some "fiddling". I need hardly assure readers of *The Gramophone* that we left all the fiddling in the capable hands of Campoli and members of the orchestra. Had we been seen surreptitiously removing half a dozen electrostatic speakers, I think suspicion might genuinely have been aroused; but P.A. speakers expressly designed for speech—NO.

### Watts

The question of how much power is required for distortion-free results still remains unsettled—at least across the Atlantic. I sent a copy of our recent R.F.H. programme to Mr. E. D. Nunn, of Audiophile Records, Wisconsin, and it brought forth the following letters:

May 18th, 1956.

Dear Mr. Briggs,

I have just received the programme of your concert held May 12th. You certainly ought to be complimented on making these prodigious efforts—I can just imagine the time and energy required to produce one of these "shows".

I take issue with you on just one comment however—the matter of power required for home reproduction.

Now immediately we must give a satisfactory answer to the question—"whose home?" Well, this may be the basis for our difference of opinion. In my home I use twenty speakers—eight 12 in. woofers, properly baffled, four 6 in. mid-range speakers and two units of the Jansen electrostatic tweeters consisting of four units each. Our room is 28 ft. by 41 ft., with a 16 ft. beam. I use the McIntosh 60 watt amplifier and I find that one of them is completely inadequate. Two, hooked in parallel, do a fair job, but

it is only when three of them are used in parallel that the results are satisfactory.

More seriously, however, I believe that there is need for lower distortion in our industry. Where distortion is kept very low, the natural desire of a listener is to have more volume, up to the point where the level is at least as great as the original sound. A corollary to this statement is that the sound must be reasonably distributed in the room—not all come from one little hole.

This subject is much too complex to "fight" about by mail, therefore if you feel like fighting please reserve your caustic remarks until we meet possibly next Fall—I will enjoy fighting with you over a cup of coffee.

My views on the question were outlined in my reply to Mr. Nunn, as follows:

May 28th, 1956.

Dear Mr. Nunn,

Many thanks for your letter of the 18th instant.

First of all I should like to say that I envy you your listening room. Secondly that I do not doubt that you produce first-class sound. BUT as we have filled the Festival Hall with sound on three public occasions, with a total of nearly 9,000 pairs of ears listening critically to 60/80 watts going into FOUR 3-speaker systems, with real organ and orchestra for comparison, it is futile to say that it cannot be done. We have proved that it can.

If you have to use 180 watts where we should require no more than 30 or 40 watts there would seem to be only three possible explanations:

- (1) You are using grossly inefficient speakers.
- (2) You are not calculating watts on our usual RMS basis. In other words our 60 watts would be 120 in America.
- (3) You like your reproduction two or three times larger than life.

As regards wide distribution of sound, I heartily agree; in fact, avoidance of undue directional effects in a large hall is the first essential to success.

As regards the cup of coffee, I am straining at the leash to get to it.

### Loudspeaker Tests

I am still firmly of the opinion that the quickest and most reliable way to test loudspeakers is to listen to them in a concert hall. It was interesting to have confirmation of this view in the May 1956 issue of *Wireless World* in an article on "Monitoring Sound Broadcast Programmes" by T. Somerville of the B.B.C. Research Department. The writer deals in a most interesting way with the evolution of present methods of assessing quality, and has this to say about selection of loudspeakers:

"To check whether poor acoustics could indeed cause the difficulties experienced in selecting loudspeakers, the whole experiment was transferred to a good orchestral studio, where the consistent selection of loudspeakers was shown to be possible".

There can be little doubt that improved methods of monitoring records made for domestic use would result in better records; and this brings us naturally to the consideration of electrostatic speakers which have been so much in the news during the last year or two—but not in the shops.

### Electrostatics

It is fairly obvious that the smooth response and low-distortion performance of the new types will find a useful application in professional as well as domestic sound systems. It is to be regretted that most of the articles which have been written about electrostatics to date have extolled their virtues and ignored their short-

comings. This is ridiculous, because the shortcomings always show up sooner or later—often sooner than fond designers expect. As I have always made a practice of exposing the shortcomings of moving coil speakers, I propose to take this opportunity to redress the balance with electrostatics, without being rude to them because we hope to make them.

The main difficulties would appear to be as follows:

- (1) Being fundamentally high impedance capacitive devices, performance is affected by temperature and humidity, unless ways and means are found to overcome the risk. (Our Mr. Cooke breathed on the first sample he made and it stopped working, but it was a very cold day and he is a bit of a fire-eater—I can see a nice publicity line here: "Listen to our new loudspeaker and hold your breath!") Modern designs appear to be quite satisfactory in this climate, but two or three years' experience will probably be necessary before shipments can safely be made to South Africa, Malaya, Australia, Hong Kong, South America, etc.
- (2) The use of plastics is still a doubtful proposition because some of these materials alter their characteristics with changing temperature and with the passing of time. The position here strikes me as analogous to the use of grease for pickup damping, which has been a source of trouble in many designs.
- (3) The diaphragm does not move equally over its entire area. Being clamped at the edges, it obviously moves most in the centre, especially at resonance where damping is more essential than with moving coils because the resonance is not absorbed by negative feedback.
- (4) Some types of electrostatic speakers are very directional. This disadvantage can be overcome, but the necessarily more complex design increases the cost.
- (5) Being capacitive, the device will cause some amplifiers to go unstable.
- (6) Sensitivity is at least 3 db below good moving coil units, and even 6 db below that of models with magnets of 180,000 lines total flux. This means increasing the amplifier rating by two or three times. American makers of electrostatic tweeters always recommend a grossly inefficient bass speaker for this reason.
- (7) As the frequency range is extended downwards, higher polarising voltages become necessary and may reach a few thousand volts DC. As this is supplied from a high impedance source it is not lethal, but precautions are necessary to avoid unpleasant shocks. The signal voltages applied to the plates also run to several hundred volts, and can be felt as well as heard.

I have seen it stated several times, especially in American journals, that the quality from electrostatic treble units is of such a special nature that only specially selected bass speakers can be used with them. This is of course unadulterated piffle. When sound waves have bounced off walls and windows, and been absorbed by carpets and chairs, they become so dizzy that they cannot remember whether they were propagated by electrostatic diaphragms, moving coil diaphragms, ribbon diaphragms, horn loaded tweeters, or Ionophones. The problem of balancing the output of such speakers is precisely the same in each case, and mainly depends on equal sensitivity. Nobody need hesitate to install an electrostatic treble unit because of any imaginary incompatibility with reasonably good bass systems. It will probably be found that there is a deficiency of treble, and this means padding down the bass



output. To do this I would strongly recommend a constant impedance volume control, rather than a series resistor or potentiometer, so that the maximum benefit of the damping factor of the amplifier is retained.

My object in stating the facts is simply to remind readers that producing perfect loudspeakers is no easy proposition. It is not implied that the difficulties are insurmountable.

## CORRESPONDENCE

The Editor does not necessarily agree with any views expressed in letters printed. Address: The Editor, THE GRAMOPHONE, The Glade, Green Lane, Stanmore, Middlesex.

### Auto Couplings and Changers

You ask for views on automatic couplings: Surely there is only one answer! This invention, which converted people like myself to the gramophone, is meant to give one the opportunity of hearing a symphony or an opera right through whilst relaxed in one's chair, without the old fuss of having to jump up to the gramophone to re-set it.

I had for years awaited this development, and now it is here I find that when I purchase a set of records the gramophone Companies have simply nullified the benefits by not making use of the automatic couplings.

I really think that this is exasperating to customers, and so far I have had no logical explanation which justifies my paying a high price for an opera which does not run on smoothly, but which brings me up from my chair to turn over each record, or else endure the stupidity of hearing the opera all muddled up.

Bournemouth.

SYDNEY MOSELEY.

I feel that I must write and put in a good word for the auto changer, after reading the letter from Mr. R. G. Williamson in your June issue. In the first place I cannot see how auto couplings can be a bore when they allow people to hear a complete work in comfort and without the bother of attending the instrument used. The whole matter I think, is really tied up with the way the changer works, which brings me to the second part of your correspondent's letter.

Here I must say that Mr. Williamson's experience of changers has been very unfortunate because I have used for several years two well-known models with complete success and on long playing discs, the slow and gentle movement of the pickup to the disc is far more carefully done than I could be always sure of doing the operation by hand. I have many complete works on LPs and in every case, no fouling of the first grooves has occurred, neither have I had any damage done to the discs in any way. There are, of course, many changers on the market, some very good and some very bad but I feel sure that most new models offer a fairly high standard of smooth working and with reasonable care of the discs being maintained. It is true, of course, that with LPs the need for changers is fast becoming less essential, save for those who perhaps buy the extended players and the "pops" in 78 in. r.p.m. form. In my case I have many discs of all speeds and know that to deal with a lightweight pickup on all discs in a dusky corner of the room, requires gentle accuracy, such as my changers give. To start LPs by hand, plus an unintentional slight jerk of the wrist and an expensive disc is ruined. Not so with my gentle autos though.

Birmingham, 32.

J. D. CORBETT.

### Elgar Centenary

1957 will be the Elgar centenary year and one I hope to which the recording companies will do full justice.

Although a little premature it would be interesting to learn which works readers would like to see recorded during that year; to bring out a comprehensive list at an early date would give the recording companies plenty of time in which to consider readers' wishes.

Elgar has not done well so far at LP is concerned, perhaps he is too English in these days when one of the pastimes is Britain-baiting; personally I would love to see all our MPs forced to attend in the Festival Hall a concert of Elgar's more typically British music (including the P & C Marches), it might have some surprising international results.

Anyway, in spite of his stature, I suppose the question isn't a wide enough one on which to hold a competition of say the six works people would like to see recorded? However, I give below my six in order of preference:

1. *Symphony No. 2.*
2. *The Spirit of England* (especially *For the Fallen*).
3. *Caractacus*, excerpts.
4. *Fringes of the Fleet*.
5. *Starlight Express*, excerpts.
6. *The Fan, Ballet Op. 81.*

I would also like to see recorded *Polonia Op. 76, Beau Brummel Music, King Olaf and The Banner of St. George.*

London, W.C.2. L. F. B. GILLESPIE.

### Dubbings for Collectors

I really find myself at a loss to understand why collectors frown on dubbings. I have recently been fortunate enough to obtain several American LPs of famous singers. May I, at the risk of antagonising collectors of "originals", respectfully point out some advantages of these transfers.

The microgroove transfer of the *Aida Temple Scene*, featuring Martinelli and Pinza, is vastly superior to any 78 r.p.m. copy of my experience. The voices ring out with great clarity and I find that the lack of surface noise greatly enhances one's enjoyment of the music. The EP containing this scene and also the Martinelli-Ponselle *Tomb scene* cost me less than one third of the price asked for a 78 copy by a well-known London dealer.

A Bonci recital on American Scala includes fifteen selections, all of which command high prices on 78 pressings. The level of surface noise is very low without the slightest sacrifice in tonal quality.

Two Victor issues feature the voices of Caruso, Galli-Curci, Ruffo, Scotti, Battistini, Destinn, Farrar, Melba, de Luca, Tetrassini and other great singers. Again, the quality of tone seems to be equally as good as on 78 r.p.m. pressings, with the advantage of a vinylite silent surface.

These LPs serve to point out that the record companies possessing first-class copies of old recordings together with the most suitable playing equipment for them, are able to use their technical resources and knowledge to give us satisfactory reproductions of the voices for which the second-hand market demands such fabulous prices.

Coventry.

M. E. HENSTOCK.

### Wilhelm Backhaus

I was most interested to read the letter in your May issue concerning the H.M.V. 1913 Catalogue—especially the writer's reference to Wilhelm Backhaus. I have for many years been an admirer of this pianist and it dates back some 30 years when I discovered that an

uncle of mine had a single-sided black label H.M.V. record of:—*Moment Musical in F minor, Hark, hark the Lark* (arr. Liszt) and *Chopin's Etude Op. 10, No. 7*, played by "Herr Wilhelm Backhaus". It was, I imagine, made well before the First World War.

Since that time I have collected many of his records and still have a well-worn copy of Liebestraum and Niala Waltz as well as Smetana's *Bohemian Dance* and Moszkowski's *Spanish Caprice*—a truly magnificent piece of piano playing.

Backhaus, perhaps more than any other player, seems to have retained his technique and the superb clarity of playing which have always been his characteristics. In his latest long-playing records your reviewers have more than once remarked upon the youthfulness of his playing and his power and energy seem unaffected by the years. With Alfred Cortot he is the only pianist of his generation to have survived to make long players.

Curiously the reference books, including Grove, tell us little about the man. In her autobiography "Recital" Elena Gerhardt mentioned that he was her accompanist on several occasions (apparently in uniform) on troop concerts in the First World War. I have a notice of a concert Backhaus gave at the Palladium in 1934 or 1935 where the late Richard Capell refers to his "exceptional position of authority under the present German Government" and mentions a police guard stationed in the gallery. Dr. Berthe Geismar confirms the impression that he was favoured by the Nazis in her book "The Baton and the Jackboot" and Friedelind Wagner in "The Bayreuth Story" also refers to unrest between Backhaus and the Führer.

Yet I remember reading soon after the war in a monthly list of H.M.V. records that he had two spells in a concentration camp and had abandoned his German nationality and adopted that of Switzerland, in which country I believe he has lived for many years.

One suspects that he might have an interesting story.

York.

ALECK F. FREEMAN.

### The Gramophone and Contemporary Music

While I agree with much of Mr. Mitchell's article in the May issue of THE GRAMOPHONE on the subject of the record's service to the cause of Contemporary Music, nevertheless I think his opening paragraph is over-emphasised.

He may refute the suggestion but he implies that it is the championship of contemporary music by the record industry which has caused him to view with favourable eye an otherwise rather suspect medium of musical appreciation. But is this really fair or a complete view of the present picture?

As I see it, the record to-day is doing for musical appreciation what archaeology has been doing for History over the last century—namely to unearth neglected or unknown fields of music and to relate them to the story of Music as a whole. This may be due to fortune in some cases, deliberate company planning in others, but it is a fact and one which music lovers ought to be heartily thankful for.

Month by month, perhaps less publicised, hardly less reviewed, British and Continental Companies have been issuing music from remoter ages. Until recently we had to rely on the Third Programme, a Varsity Madrigal Society or a distant pilgrimage to monastic centres of Christendom to hear it. Now the catalogues have a wide selection of Gregorian chant, Palestrina, Monteverdi, Gibbons, other Elizabethans, medieval Scholier song, Adam de la Halle, Perotinus and others.

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# OLYMPIC HONOUR FOR BRITAIN

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The pre-amplifier will operate from any pickup generally available in the world. A continuously variable input attenuator at the rear of the pre-amplifier permits the instantaneous use of crystal, moving-iron and moving-coil pickups.

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Continuously variable +12 db to -13 db at 40 c/s.

#### ★ Volume Control and Switch

The switch controls the power supply to the TL/10 power amplifier.

#### ★ Tape Recording Jacks

An exclusive feature. Readily accessible jacks are provided on the front panel for instantaneous use with Tape Recorders which have built-in (low-level) amplifiers.

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Reprints of "The Gramophone" article (May, 1955), by H. J. LEAK, summarising his work and findings on Electrostatic and Dynamic Loudspeakers, are available on request free of charge.

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This invaluable service of the record to older music is in my view every bit as great as to that of contemporary music. We can now choose our own "constellations" of remoter times and tap the source from which our modern music springs. By this means we can appreciate Rubbra, Tippett, Honegger, Stravinsky even and how without the record could this ever have been done by the musical public?

Gibraltar.

H. T. NORRIS.

### In Support of the Critics

I really must rise to the support of your critics against Fulmine in the May issue—only just received.

I have read your magazine since the end of the war and cannot recall cases of operatic artists being insulted. We do after all buy your paper mainly for guidance as to which version of a given work to purchase. We want to know the difference between, say, Callas and Tebaldi in *Forza*: this makes it necessary to point out faults as well as virtues. A critic who doesn't point out snags is not doing his job. P.H.-W. does this fairly in my opinion.

As far as I am concerned Callas may be the better actress, but Tebaldi has the more beautiful voice. On records Callas cannot, for me, compare with Tebaldi who, whatever her faults, never sounds ugly. Callas does only too often. In the theatre honours are more even, but my preference remains. The answer is probably that Tebaldi is far better served by her engineers and it would be interesting to hear Callas on a Decca record. Di Stefano is apparently better in the *L'Elisir* for Decca than in his La Scala recordings. Perhaps Callas would be too.

At Covent Garden Callas made a noble Norma, but her recording is terribly disappointing, emphasising her faults and minimising her virtues. Up to now Columbia have not done justice to her.

What is all this about end of side distortion? I have a Collaro Transcription pickup, RD Junior and an Axiom 80—a very good combination—and have no trouble. Columbia's *Cori* and Decca's recent Mozart offerings all reproduce very smoothly right to the end of the side. I do not believe it is necessary to use an alarmingly expensive Ortofon pickup (head only £20, without even a diamond) to avoid it.

Mufilira, N. Rhodesia. F. T. G. PELLATT.

### Historical Recordings

Would any of your keen listeners to historical recordings be able to help in collecting information on problems of historical authenticity?

Whilst preparing illustrations for some B.B.C. talks given in the Third Programme last year, it was decided to include a composite recording of the First Movement of Beethoven's *Moonlight* Sonata, in which recordings by seven pianists were used. It came as a great shock to me to discover that the seven pianists were playing in seven slightly different keys. It is, of course, recognised that there is distortion of tone colour in the early historical recordings, but I had hoped that they would be a reliable source of information on the tempo used by a particular artist.

The Lamond recording of the first movement of the Beethoven *Moonlight* Sonata is heard in the key of C minor, when it is played at the speed printed on the disc label. When the disc is speeded up to be played in the key of C sharp minor, at the present standard pitch, the pianist is then apparently playing at a quicker tempo than that used by most other pianists.

Lamond was a pupil of Liszt, and one might expect to obtain from his recordings authoritative information on the traditions of that period. Unless one knows the pitch to which the actual

piano was tuned, and the speed of rotation of the original wax used in the recording, then it is impossible to know what tempo was used by Lamond.

I have always been impressed by the acute critical listening of musical users of the gramophone, and should be very grateful to know of other examples of historically important recordings where similar problems are raised.

Department of Physics,  
Chelsea Polytechnic, W. H. GEORGE,  
S.W.3. Head of the Department.

### Audition Cubicles

Where LP classical records are concerned, it has long seemed obvious that the audition cubicles provided by even the most advanced gramophone record shops are obsolescent. They do not, and cannot, provide the listener with an adequate opportunity of judging the merits or otherwise of any record he may wish to hear before purchase.

How long will it be before we have, at least in the West End of London, a gramophone recital hall, capable of seating, say, five hundred persons in comfort, whose function is to play programmes consisting of all the latest recordings, at pre-announced times, preferably every

### Catalogues

The June edition of THE GRAMOPHONE CLASSICAL LP CATALOGUE is now available from your local dealer or direct from the publishers at 49 Ebrington Road, Kenton, Middlesex, price 3s. 6d. plus 4d. postage. Annual subscriptions covering the four quarterly editions, 14s. This catalogue lists every Classical LP, MP, 45 and Recorded Tape issued in this country since June, 1950, together with their date of review in THE GRAMOPHONE. The catalogue contains two main indexes, one listing Composers and the other Artists.

The July edition of THE GRAMOPHONE POPULAR RECORD CATALOGUE will be available towards the latter part of this month. It will contain reference to all popular records, 33 $\frac{1}{3}$ , 45 and 78 r.p.m. issued since April, 1956. The price is 2s. 6d. or 2s. 10d. post free from the above address.

Two further catalogues provide invaluable reference in the field of popular music.

THE GRAMOPHONE POPULAR LP CATALOGUE—MASTER EDITION VOLUME ONE. This catalogue lists all LP and 45 r.p.m. records, and Recorded Tapes, issued from June, 1950, to March, 1955.

Available from your local dealer, price 3s. 6d. or direct from the publishers at the above address, 3s. 10d.

THE GRAMOPHONE POPULAR RECORD CATALOGUE—MASTER EDITION VOLUME TWO. This catalogue lists all 33 $\frac{1}{3}$ , 45 and 78 r.p.m. popular records issued during the period April, 1955, to March, 1956. The catalogue is priced at 2s. 6d. or 2s. 10d. direct from the publishers at the above address.

### Tape Storage

The useful polythene bags widely used for record storage are now available in a size specially designed to accommodate a 7 in. tape spool. They are manufactured by Swains Papercraft Ltd., of Buckhurst Hill, Essex, and cost 2s. 4d. per dozen.

afternoon and every evening including Saturdays and Sundays? The funds for such a project could easily be drawn from the Sales Service budgets of the various record-manufacturing companies. Admission should be free, but controlled (if necessary) by allotting seat-tickets to advance-applicants.

I never buy a record without at some time having heard it first, and, since it is no pleasure to me to sit in a cramped, stuffy cell, listening to records inadequately reproduced, the result is I buy far fewer records than I might do if there existed a means of pre-hearing them under ideal conditions.

I am surprised that the recording companies do not even broadcast their latest wares from the continental commercial stations. This would enable large numbers of potential buyers to judge, in their own homes, at least the quality of the music (often never heard of) and its interpretation, if not of the recording. This would seem to be the perfect advertising medium for records, since 100 per cent of the programme could be devoted to the wares, there being no need whatever for those execrable fragments of sales-talk which prevent sensitive people such as myself from listening to commercial radio.

London, W.C.1.

ANDREW PEARS.

### "The Gramophone" Exchange & Mart

RATES.—Advertisements are accepted for this section at the rate of sixpence per word, with a minimum charge of 6s. Where the advertiser offers to send a list or requests a stamped advertisement envelope, this will be treated as Trade and charged at the rate of ninepence per word. If a Box Number is used an extra 1s. 6d. should be added to the cost; this includes the forwarding of replies. Letters to Box Numbers should be posted to "Office" address as stated below. All advertisements (copy in block letters or typewritten) should arrive by the 8th of any month and must be prepaid by the form of postal orders or cheques addressed to "The Gramophone," 11 Greek Street, Soho Square, London, W.1. The Proprietors retain the right to refuse or withdraw "copy" at their discretion and accept no responsibility for matters arising from clerical or printers' errors or of an advertiser not completing his contract.

### EQUIPMENT, ETC., FOR SALE

ACOUSTICAL F.M. TUNER absolutely as new, unused, fully guaranteed, now surplus to requirements, £28 London.—Box No. 5315.

A.M./F.M. RADIO Philips latest table model (£33) nearly new, little used, £28 delivered. Wanted: Top quality amplifier, transcription desk and pickup unit. Console cabinet, must be in new condition, will collect and pay cash or part exchange above receiver.—19 Wood Street, Wollaston, Stourbridge (4972), Worcestershire.

A NUMBER of new recorded tapes for male, all guaranteed 100%, perfect, half price.—Box No. 5333.

ARMSTRONG TWIN RADIOGRAM "F048" January 1956, guaranteed.—Z. Fishman, 109 Brondesbury Road, Kilburn, N.W.6. MAL. 0061.

AS NEW, ELIZABETHAN month old, cost 53 gns., 45 o.n.o., 7 in. reels unused tape, cost 35s., 30s. o.n.o.—Box No. 5290.

B.K. WRL/12 CABINET, walnut, as new £10; Studio PX with diamond £5, offers.—Box No. 5287.

B.S.E. amplifier, radio unit, 12 in. Goodmans speaker, fitted radiogram cabinet, cost £60, nearest £30 genuine, reason selling, seen Worthing.—Box No. 5316.

COLLARO MICROGRAM 78 r.p.m., Connoisseur P.U. with 12 in. Celestion speaker on baffle, overhauled in May, £7 10s., W.B. 3,000 Cycle crossover, £1; W.B.H. F1012 in veneered B.R. cabinet (N.R.S.) £8; 150 records 78s, deleted vocals, orchestral, instrumental.—4 Cheriton Place, Deal, Kent.

COLLARO EC. 54, three-speed changer £8; E.A.R. 750 amplifier £5.—A. Milner, 196 Meadvale Road, Ealing, W.5. PER. 0346.

COLLARO TRANSCRIPTION PICKUP "PX" head fitted new sapphire stylus, perfect, £3 o.n.o.—Box No. 5332.

COLLARO 2010 MOTOR without pickup £10; Pamphonic Victor Junior speaker £25; B.J. arm. Shell and Goldring 500 cartridge £4 10s. Wanted: Lowther T.P.I. speaker.—Peter Langford, St. Dominick, Callington, Cornwall.

CONNOISSEUR two-speed motor, Leak LP pickup (new stylus) and transformer, perfect £12 10s.—The Spinney, Hyer Hill, N.W.7. MIL. 3711.

CONNOISSEUR VARIABLE 78/45 Player £8; complete Boheme, Giorgini 50s., Gioconda, Arangi-Lombardi 45s., Otello, Granforte 50s., Falstaff, Rimini 45s., Butterfly, Dal Monte, 55s., W.E.R.M., 47s. 6d.—Box No. 5304.



**CONNOISSEUR 78 PICKUP**, £1; Garrard 2013/1 motor, modified to three-speed, £2; B.S.R. 33 motor, Decca arm, in case, £2; Elipco RP716 tuner unit, £5.—Shore, Bishopdown House, Salisbury.

**DECCA "B" HEAD**, diamond LP, Sapphire 78, Garrard Arm, £5. Perfect. Demonstration. BAL 6432. **DENCO P.M. TUNER** with dial £6; Collaro transcription F.U. £3; Garrard single speed RC58A £3; Collaro three-speed 3/44 player £5 10s.; Jason F.M. tuner, perfect £8 10s. Wanted: Cabinet for Volt unit. Box No. 5314.

**DISC-JOCKEY** £6 10s.—Reynish, 6 Morgan Road, Reading.

**DYNATRON T10** Ether Pathfinder tuner AM-FM with AFC Power pack; Leak TL12 Variolite II, both few weeks old, £70, would separate, buyer collects.—Thompson, 18 Rutia Terrace, New Cross, S.E.14.

**E.M.G. steep-cut Filter**. Surplus, faultless condition. £1 10s.—Wolf, 14 Park Road, Manchester, 8.

**EXPERT NEW MASTER**, 15 watt amplifier and pre-amplifier with T.V. tuner and head-lift amplifier for direct playback tape. (For technical reports see "Gramophone" October 1953). Equipment is as new and mounted in Expert Console cabinet, £80 (cost £105).—Box No. 5336.

**FOR THE CONNOISSEUR**, all Lowther equipment (only six months old), comprising L.L.16 amplifier. Master pre-amplifier; D.T.A.L. tuner; F.M. tuner; Thorens three-speed turntable; two pickups diamond; fitted in beautiful walnut burs cabinet with bookcase, top holding 400 records (Imracks) 200 records; free demonstration, owner moving to flat; no reasonable offer refused; T.P.I. reproducer if required.—Box No. 5326.

**GARRARD RC50**, £10. Decca XMS heads, diamonds, £10. Mahogany cabinet for changer, £4.—Hampton-Smith, 63 Widmore Road, Bromley, Rav 7000, Imp 1173.

**GARRARD "TA"** three-speed motor unit, two Aco H.O.P.35 heads, £8.—Box No. 5311.

**GARRARD T.A.**, three-speed player, turnover head, literally as new condition, in refined cabinet, £11 or offer.—Barnaby, 11 Cromer Road, New Barnet, Herts.

**GARRARD 73 AUTOCHARGER**—Electromagnetic head £14. Seen Weylyn Garden City.—Box No. 5325.

**GOLDRING 500** Cartridge, sapphires, used twice, perfect, 2 guineas.—Welch, 31 Easton Street, Portland, Dorset.

**GOLDRING 500 CARTRIDGE**, 35s., B-J arm, 25s., Shell 12s. 6d.—Dale, 41 Meadow Road, Farnborough, Hants.

**GOLDRING 500 CARTRIDGE** 35s., XMS arm, 78c head, diamond £3; Wharfedale Golden 10 in. 3 ohm £3; Hartley 21s. £6.—Chamberlain, "The Hollies" 56 Wigginton Road, Tamworth, Staffs.

**GOODMANS AXIOM 22** MKII speaker £10; Axion 85 £15, both unused; pair 4.5 MH chokes 25s.—Box No. 5329.

**GOODMANS AXIOM 80** in veneered enclosure with A.R.U. as new, £27 10s. or offer.—Box No. 5327.

**GOODMANS AXIOM 135** Mk. 2, Acoustical Resistance Unit, Unused as new in carton, £20 10s.—Bridgen, 78 Cromwell Road, Hounslow.

**GOODSELL M.A.S./UL AMPLIFIER** and Futu Tone Control. Cost £29. Offers.—Box No. 5319.

**GRUNDIG TK22/3D** tape recorder as new, cost over £110, with spare tape, microphone and extension leads, £70.—Box No. 5309.

**LANE NE5 TAPE DECK**—New Nov. 55, £13 o.n.o.—Aitken, 40 Beatty Hall, Stone, Staffs.

**LEAK TL12 AMPLIFIER** and Variolite, £30, in perfect condition, Newcastle/Tyne area.—Box No. 5310.

**LEAK TL12** and Variolite, latest Mark 2, as new, £36. WB Tweeter and Crossover, £3 10s.—Needham, 16 Grenville Place, Barnsley.

**LEAK VARIABLE SELECTIVITY TUNER**, unmarked £15.—Bretherick, 23 Aberdour Road, Goodmayes, Essex.

**LORENZ LPH65** treble speaker, 30s., Sound Sales scratch filter choke 10s., Decca XMS diamond stylus 38s., all used few days only.—785 Woodbridge Road, Ipswich, Suffolk.

**LOUDSPEAKERS**, Wharfedale Super 8c. S.A.L. and Super 8c.S. with crossover in B.K. Labyrinth cabinet £18.—Box No. 5293.

**LOWTHER L.E.S. TUNER**, £10. de-emphasis Filter £1. Excellent condition.—Hampton-Smith, 63 Widmore Road, Bromley, Rav 7000, Imp 1173.

**ONCE USED TAPE**, original cartons, 1,300 ft. 36s., 1,750 ft. (LP) 38s., Lowther P.M. unit, Mark 1, £12 10s.—Harris, 7 Langland Mansions, Langland Gardens, N.W.3. Tel. Hampstead 0736.

**PRECISION RADIAL** transcription arm; less than 1% error, takes all heads and 17-in. discs, £12. Springfield 5781.

**PYE AMPLIFIER PP91A** £27; Collaro 2,000 and pickup £7; Imhof's Trolleygram £17.—Dobbins, 23 St. Edmunds Terrace, London, N.W.8. Pri. 0967.

**QUANTITY OF AS NEW REPRODUCERS** available at well below wholesale cost, Decca Panatone £29; Pye Black Box £25; Triette A511, £20; Pam 611, £25; E.A.R. Concerto, £20; E.A.R. A750, £10; Plus-a-Gram Diploma, £12; Regentone Autogram, £12; Regentone Handy-Gram, £10; separately or offer lot. Phone: Singleton, COVent Garden 0285.

**RCA ORTHOPHONIC AMPLIFIER** and pre-amplifier complete, as new £35.—Box No. 5328.

**REGENTONE HANDY-GRAM** Record Player. Three-speed autochange. Excellent condition. £15 or near offer.—Box No. 5323.

**SIMON SP2** Tape Recorder with Lustre-Phone Model LPV59. As new; perfect. £70.—Taylor, 80 Nasmith Street, Denton, Manchester.

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**SYMPHONY 2**, remote control, Decca Pre-amp, £10; Decca H.I. £1, Bickerton, 49 Gore Street, Manchester 15.

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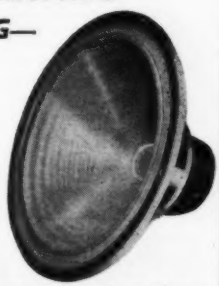
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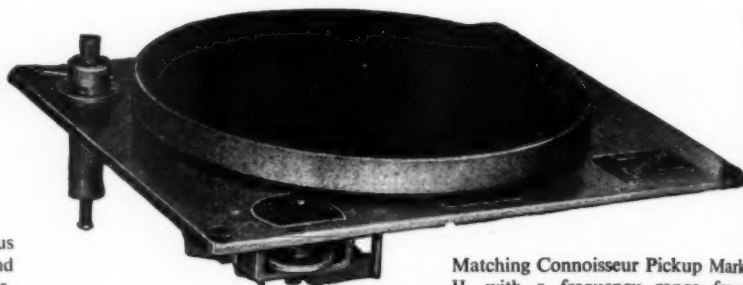
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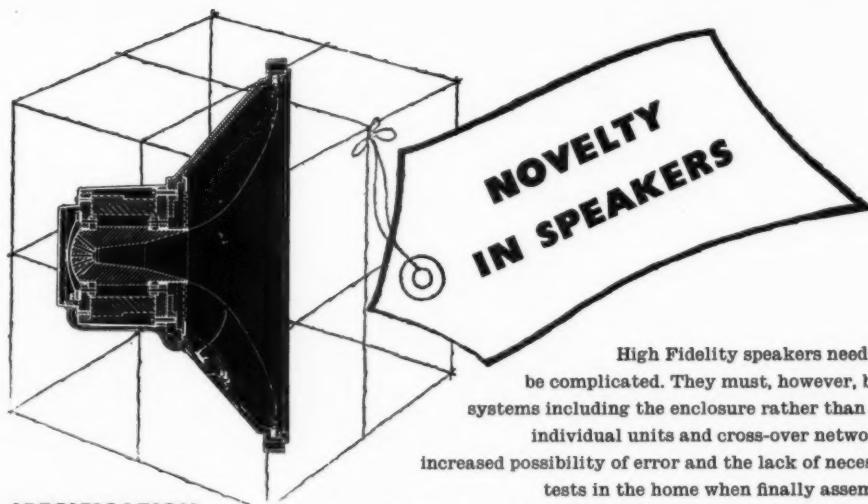
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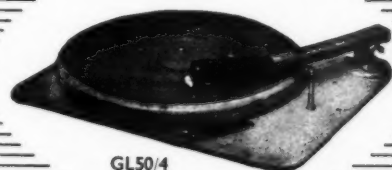
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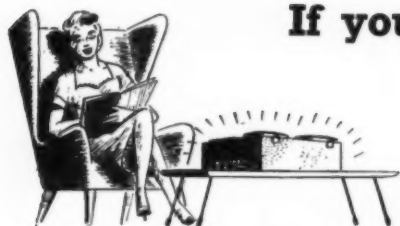
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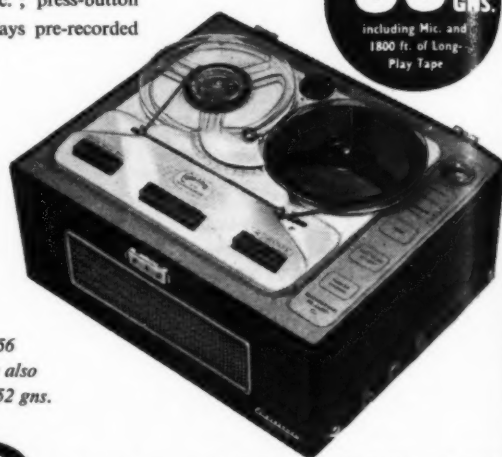
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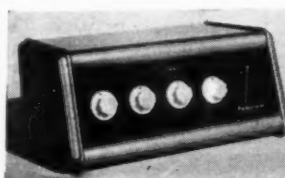
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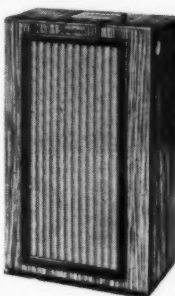
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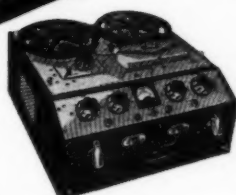
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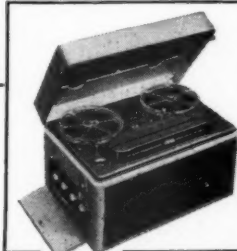
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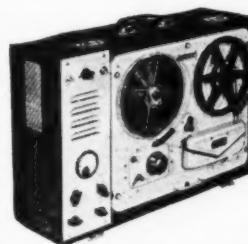


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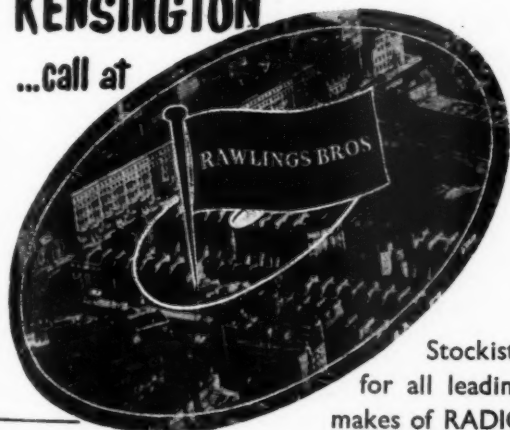
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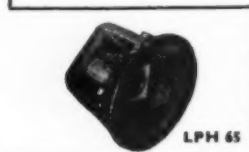
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Power rating	25w	25w
Peak power rating	40w	40w
Diameter	12 1/2"	2 1/2"
Depth	7 1/2"	2"
Baffle Opening	10 1/2"	10 1/2"
Speech coil diameter	1.5"	1"

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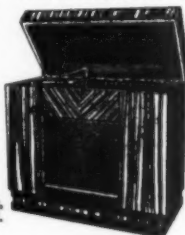
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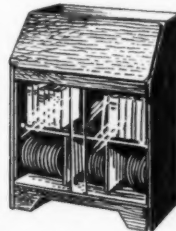
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# INDEX TO ADVERTISERS

PAGE	PAGE	PAGE
Acoustical Manufacturing Co. Ltd. .... 3	Garrard Engineering ..... 39	Pamphonic Reproducers ..... 51
Agate & Co. .... 53	Goldring Manufacturing Co. (Gt. Britain) Ltd., The 49	Parlophone Co. Ltd., The ..... 9
Armstrong Wireless & Television Co. Ltd. .... 34	Goodmans Industries Ltd. .... 41	"Personal Effects" ..... 50
Assimil, E.M.I. .... 2	Goodsell Ltd. .... 38	Phillips Electrical Ltd. .... 22, 23, 24, 27
Auriol Products ..... 54	Gramophone Co. Ltd., The ..... 12, Front Cover Supplement, Back Cover	Pye Ltd. .... 18-19
Bensted's Ltd. .... Text 76	Gramophone Exchange, The ..... 29	Quality Mart ..... 11
Birmingham Sound Reproducers Ltd. .... 6	Gramophone Shop ..... 51	Rare Records ..... Text 76
B. K. Partners Ltd. .... 51	Gramplan Reproducers ..... 52	Rawling Bros. .... 53
Boys Ltd. .... 28	Griffith Hansen Ltd. .... Text 76	R.C.A. Photophone Ltd. .... 26
Burne-Jones Ltd. .... 34	Grundig (G.B.) Ltd. .... 35	Record Housing ..... 5
Cassells ..... 54	Harridge, H. C. .... 30	Reece & Co. .... 55
Cine Equipment ..... 46	Hartley, H. A., Co. Ltd. .... 29	Rimington Van Wyck Ltd. .... 31
City Sale & Exchange Ltd. .... Cover II	Heinits, T. .... 53	Rogers Developments Co. .... 40
Classical Electrical Co. Ltd. .... 45	Heliodor Record Co. Ltd. .... 15, 20	Shaw, L. H. .... 55
Cloake, L. & H. .... 58	Imhof, Alfred, Ltd. .... Cover I	Sound Sales Ltd. .... 33
Collectors' Corner ..... 32	Industrial Sound Equipment ..... 47	Specto Ltd. .... 52
Columbia Gramophone Co. Ltd. .... 13, Supplement	International Collectors' Agency Ltd. .... 56	Stamford, A. L. .... 36
Cosmocond Ltd. .... 44	Jewkes & Co. .... 55	Stave & Co. .... 9
Cumberland Record Service ..... 47	John Lionnet & Co. .... 36	Stylus Replacement Services ..... Text 76
Davies & Co. .... 35	Keith Prowse & Co. Ltd. .... 17	Sugden, A. R., & Co. (Engineers) Ltd. .... 48
Deane, Christopher (Records) Ltd. .... 46	Leak, K. J., & Co. Ltd. .... 43	Swain Ltd. .... Cover II
Decca Record Co. Ltd., The ..... 1, 37	Lewis Radio ..... 54	Tannoy Products Ltd. .... 43
Drawda Hall Bookshop, The ..... 56	L.H.F. Acoustical Equipment Co. .... 55	Technical Supplies ..... 54
Duode Sound Reproducers ..... Text 75	Long-Playing Record Library ..... 3	Tele-Radio Ltd. .... 53
Dust Bug ..... 46	Margolin, J. & A., Ltd. .... 10	Thermionic Products Ltd. .... 31
E.A.P. (Tape Recorders) Ltd. .... 50	Miller Ltd. .... 56	Trix Electrical Co. Ltd., The ..... 30
Electric Audio Reproducers Ltd. .... 7	Modern Electric Ltd. .... 48	Truvox Ltd. .... 32
Elwin Henry, Ltd. .... 56	Muscraft Supplies ..... 8	Vogue Records ..... 36
E.M.G. Handmade Gramophones Ltd. .... 14	Nika Record Ltd. .... 16, 21	Vortexion Ltd. .... 4
Expert Gramophones Ltd. .... 46	Northern Radio Services ..... 42	Vox Productions (G.B.) Ltd. .... 25
Furlong, A. T., & Sons ..... 55		Webbs Radio ..... 47
		West End Reproducers ..... Cover II
		Wharfedale Wireless Works Ltd. .... 38, Text 76
		Wilson & Co. .... Text 75

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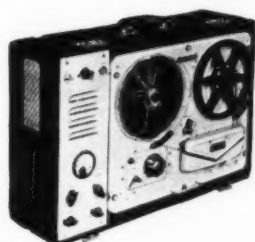
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